NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Byzantium on Broadway—The Sixth Century Set Up in the Nineteenth—An Immortal Jade of History Trotted Out in Jewels—Thirty Thousand Dollars for Five Dresses—Crinkle Takes a Look at the Brooklyn Theodora.

Not long ago I was seated in a friend's armchair in the highest tier of rooms in the Navarro Flats. The burnt city lay swooning below, but a soft stratum of air steadily fluttered the curtains in our eyrie.

"We are above the illusions of the actual," said he; "the dust of the roadways never reaches this height, and the rumble of the beer wagons is mellowed to a harmless murmur. Try in this rarified atmosphere to imagine that this is not the Nineteenth century, only the First. This is not New York with its million and a quarter of people but Rome, the imperial mistress of the world, seated on her seven-hilled throne with her population of two millions. You are to let Broadway step out of your memory, with its iron clang of traffic, and in its place look at the broad, white, terraced roadway sweeping down from Cæsar's palace. That is not Murray Hill over there, with its dull, uniform residences, but the Capitoline, laced and girded with gleaming marble and crowned with imperial splendor. The bright southern sun flashes back from domes of bronze and polished columns and sculptured friezs as far as the eye can penetrate the blaze. The Post Office is transformed into the temple of Luna, the Cooper Union shines with the gold of the Ara Maxima and the light flashed back from the gilded and radiated head of Nero on that column, 120 feet high, whose crumbling pediment we shall dig out of the ruins of the Flavian Amphitheatre a thousand years later. That is not the Fifth avenue. Presto! It is the Via Sacra. A hundred temples and a thousand statues lift their sculptured forms there to commemorate the prowess of man or the fabled greatness and nastiness of the gods."

"See!" he cried; "the scene blazes with staried beauty from the Tarpeian Rock far out past the Forum; past the triumphal arches; past the marble baths; past the green spots of the campi, with their acacia trees, and the volcanic pavement of the fora; past the walled hills; past the Prætorian camps to the softer vista of the suburbs, where opulence has built its villas and enriched them with hanging gardens and singing fountains—and these, hung like a curtain beyond the blue mists of the Campagna, just as soft and blue as they will show eighteen hundred years later, when all these centuries have swept across freighted with their incalculable anguish and wrong.

"Why, you may see," he cried, "the dwindling streak of the Appian Way, over which a million captives yet must march with broken hearts and bloody feet. And there swings the yellow Tiber, coming windingly down from the Tuscan Appenines. Just across the golden age you can see the circus of Hadrian, and a little beyond, exactly where in after years the fane of St. Peter's will rise and hold aloft over this memorial city the cross of the Nazarene, now gleam the grey walls of Nero's circus, its two acres of canvas roof, Tyrian-dyed, bellowing lazily in the soft breeze from the Mediterranean.

"Imagine it," he cried.

I found it difficult. The iron clang of our feverish city came on the steady draft, and I thought I heard in it the music of its church bells. The roofs of a hundred hospitals rose above its crowded confines, and far beyond I knew that wherever the tread of armies was heard there followed the assuaging hands that unfurled the banner of the Geneva Cross.

Three days later a woman said to me: "I am going to ask you to imagine that you are in the Sixth century. This is not New York; it is Byzantium, and I am the wife of Justinian."

I looked at this indomitable woman with amazement. "I have spent fifty thousand dollars to convince you for two hours that I am," she said.

She was a woman of the Puritan type, tall, coldly beautiful and determined in face, with that steadiness of eye and set of the lips that mean purpose. Some of her ancestors might have been Covenanters and sang through their noses, and she was going to revive Byzantium on Broadway. She proposed to show us the greatest historical "mash" on record, for certainly even Marc Antony's loyalty and ardor sink into boyish transports beside Justinian's indomitable devotion to the daughter of the bear-tamer. If I remember my Gibbon, this great codifier changed the statutes so that he could marry a circus rider. History says that the best anecdotes about this have to be told in the dead languages. And I have noticed that neither Guigot nor Milman take the trouble to translate them. Greek scholars have a private preserve of infamy. Only bookworms ever get over the fence.

Sardou's Theodora is not, of course, the unbridled Theodora of History. I don't think that even this resolute woman from Brooklyn would care to attempt the naked truth of the record.

There are some things that cannot be described in one day and there are some things that cannot be even imagined. When my friend in his rhapsody at the Navarro height tried with his mind's eye to restore the resplendence of imperial Rome he did not tell me that Nero would light those scented gardens at night with burning Christians rolled in pitch; he could not picture the harlots and patricians of the Via Sacra as they did their billing and cooing in the light of these living flames and mingled their obscene jests and badinage with the throes of agony from these expiring victims.

Even the imagination of a Sardou in our day had to stop short of history, owing to the halter of public opinion.

I remember that Procopius somewhere describes the professional costume of Theodora at the circus with a combined accuracy and succinctness that must make our fashion reporters dizzy. "She was dressed," he says, "in a narrow girdle!"

Miss Olcott, at Niblo's Garden, dressed Theodora in five gowns that cost thirty thousand dollars. This, of course, was the imperial Theodora heavy with gems and weighted down with sweet-smelling amber.

One of these dresses was reproduced from a portrait of Theodora in mosaic preserved at Ravenna, and there is a tradition that this was the travelling suit with which she set out for the Pythian warm baths when her health began to fail.

Procopius says that the licentiousness of her youth impaired her constitution, and she was ordered by the court physician to what were then the professional hot springs. She had to pass through Bythynia, and Justinian made her journey a triumphal procession. She was accompanied by a train of five thousand attendants. The royal treasurer preceded her and the Prætorian prefect followed her. The people were ordered to repair the roads as she advanced, and they who had once applauded this woman nude in the circus now fell down and worshipped her as she rode over them in her ivory chariot.

They drew the curtain on Monday night, and Byzantium appeared on Broadway. Theodora twirled her silver basin with one hand and wielded the imperial sceptre with the other. Everything that skill and learning could do with textile fabrics and colors had been done. Money had flowed into this archaic reservoir like water, and, it is useless to deny it, the result was a marvelous blaze of realism.

I leave the criticism of the acting to others. Our friend of the *Tribune*, who very often says more in a line than most of us can say in a column, weighs up the story by saying "it is odoriferous of lust, filth and carnage." This is exact truth, but bad as the story is from a point of view of modern refinement, it comes no nearer to the poignant truth of history than a Sunday-school tract comes to a clinical report.

The point of view chiefly interesting to me at this moment is the stress of enterprise and push of practical endeavor on the part of a woman who walks into the field of the drama and commands the attention of the Metropolis with her wealth, her industry and her liberality.

Spectacle here had a basis of hilarity and a varnish of truth, which ordinarily it has not.

I found it very difficult to make Rome take the place of New York, with my imagination, at the bidding of my friend at the Navarro flats. But here Byzantium took the place of New York without any imagination.

In fact the departure of Miss Olcott is from the ideal to the real. Here is a Fata Morgana of realism—as if the coral insects had pushed their scarlet banks up into the clouds and the Orient sun shone on them in all its resplendence.

But while this tremendous effort was making at Niblo's Garden my handsome boy, Fred. Bryton, walked on at the Windsor Theatre with Forgiven.

I want to tell you a curious experience of mine with this play. I did not like it at first. I said so in these and other columns. But I have never been able to find anybody to agree with me. I went to the Windsor to see it again. I took the worst cynic I could find with me, for I wanted some one to agree with me. He halted at the second act, and said I was an infernal fool. I looked at the audience in vain. It wept and laughed and applauded.

If Fred. Bryton had been a young prince from Atlantis they could not have honored him more. Mr. Andrew Dam leaned out of a box and crowned him with amaranths. Mr. Frank Siddall waved an American flag from the parquet. Billy Conner let down a basket of white roses from a proscenium retreat. The women tore their nosegays off and threw them at him with desperation. Mrs. Thurber leaned over and split her kid gloves, as if he had been an American prima donna. Even Father McVicker wiped his spectacles.

I looked at the bright young star. He seemed like Apollo at one moment and like Custer at another. He combined the effusion of a Mercury new-lit upon a bouncing-kicking bill with the dash of a young hook on his first war-path.

Criticism fell upon him like hail-shot on a duck's back. His personal magnetism defied all judgment, and the sympathy of his audience carried him as the Javins bird carried Sinbad's mate.

When he came on in the second act and discovered the bosom friend that he had trusted in the act of poisoning the mind of the wife he loved, there was a volume of superb suspense. Every muscle and nerve in him was wrought to a painful emotion. Half consciously you expected to see him spring like a panther over all obstacles to that man's throat. His black eyes flashed; his fingers grew long talons; the great arrogant head of his mother in his throat; his whole body gathered like the lunge of a hungry wolf. It was only a moment. Then the man took the place of the outraged animal. He drew himself up, and would not kill his unarmed enemy. He spurned them. "Go," he said, and he pointed to the door. "But, remember, when we meet again I kill you on the spot."

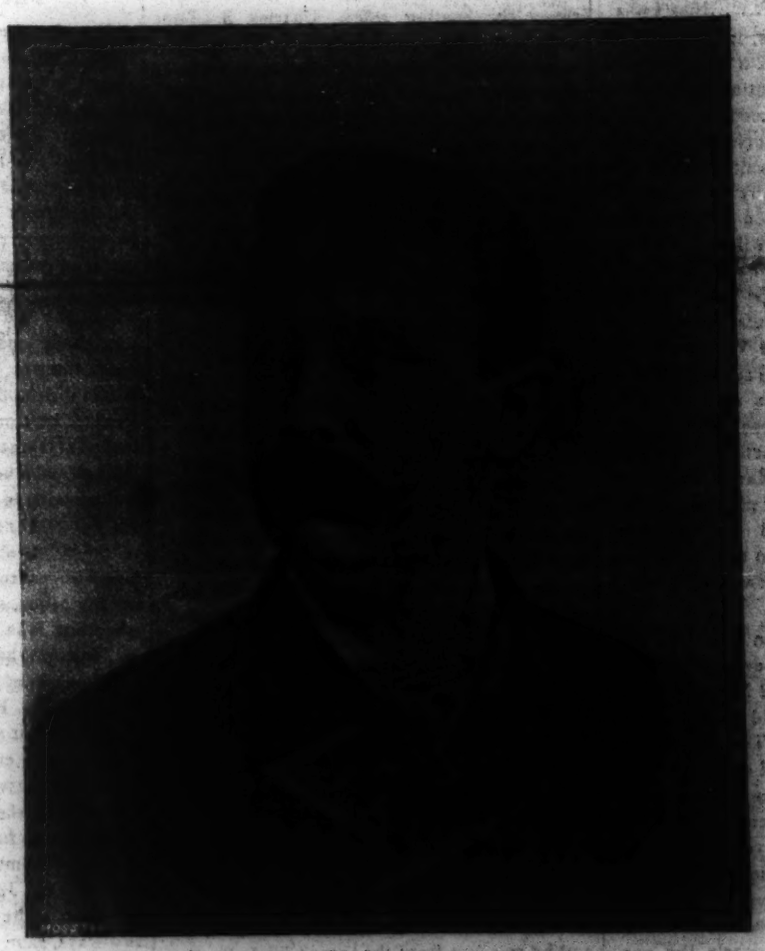
This is not Byzantium, it is Venice, but there is an escaping the impact of it.

I suppose it is because it is so well done.

Fancy the wave of appreciation that went through your pocket when that man got applause after years of practice!

Something must be allowed to the ever admirable quality of [illegible] some that keeps him [illegible] And Fred. rides his horse very well. Cody rides his horse. I [illegible] young man who [illegible] of genius, [illegible] muscle or a temperament, but he [illegible] style or a leader.

There follows [illegible] "Quinnessa." You [illegible] something all are [illegible] prior. I suppose the [illegible] dances to-day is to find a [illegible] something all dramatic. [illegible] beauty of a dove, [illegible] you begin to get at the [illegible] that attends the play of Fred.



FREDERIC BRYTON.

THE DISNEY [illegible]

Henry E. Disney and [illegible] arrival from England [illegible] ship *Nevada*. The [illegible] ally worked, and the [illegible] sorry. The crowd [illegible] River, on the Cortlandt [illegible] one of the dissipations [illegible] few newspaper men were [illegible] same reporting. The [illegible] them of a few professionals, [illegible] dull. Among the [illegible] Rice, George W. Wood[illegible] came" to shingle Jere A. [illegible] shall White, Fred. Dewey, [illegible] Davis Jarvis, Alonzo Hunt, [illegible] Chas Davenport, Curtis Rice, Fred. [illegible] Frank Freeman, Ed. Mora, Curtis [illegible] Arndt Allison, Charles Allison, [illegible] Rich, Lute Tuttle, George Lander, [illegible] Holt and Mrs. Disney, the [illegible]

There were a few [illegible] champagne, but these were [illegible] Cheering broke forth [illegible] Capps's Seventh Regiment [illegible] Admiral and Evangeline [illegible] appearance on the deck and [illegible] more cheering. It was about [illegible] steamer and tug reached Upper [illegible] Henry French's yacht *Leonie* was in [illegible] here, and the booming of cannon [illegible] before it made for the side of the [illegible] yacht bore two flags, one inscribed "[illegible] Avenue" and the other "Disney." Mr. French and Mr. Sutton were on board, but their efforts to get Mr. Disney off the [illegible] were in vain, and they were [illegible] without him.

The *Nevada* reached her pier at five o'clock, where a large crowd was in waiting. As Disney came down the gang-plank he was seized by the crowd and showered with greetings. The officers attempted to stay the crush, but they were powerless.

Thus ended an ovation that would [illegible] intelligent minds to give a reason [illegible] Great statesmen and great actors are [illegible] received, and few would care for the [illegible] But the ways of the great American [illegible] least certain portions of it—are [illegible]

At the Theatres.

BIJOU—LITTLE JACK SHEPPARD.

Jonathan Wild	N. C. Goodwin
Blueskin	C. B. Bishop
Sir Roland Trenchard	E. F. Goodwin
Lanthorne	Frank Currier
Mendez	F. T. Ward
Mr. Wood	A. Hart
Little Jack Sheppard	Lois Fuller
Thames Darrell	Rose Leighton
Winifred Wood	Addie Cora Reed
Mrs. Sheppard	Jennie Weathersby
Polly Seamore	Lelia Farrell
Edgewood Bess	Helen Sedgwick

The regular first-nighters visited the Bijou Monday night. The ordinary, every-day public may have preferred the high society and opulent surroundings of Justinian and his Theodora further down Broadway, but the politicians, brokers, men-about town, actors and journalists found the low-down circle of Jack, Blueskin and Jonathan more to their taste. Nat Goodwin's friends were out in force, some of them bearing traces of the twelve courses of indigestion stowed away at Delmonico's on Saturday night.

Kate Forsyth smiled sweetly down on Jonathan from an upper box. Captain Conner beamed encouragement from another, while Edward Rice, his usual freshness neutralized by the salt spray of old Ocean, sat in the rear of a third anxiously twirling his stunning moustache and unsuccessfully trying to look pleased when there was a big burst of applause. Scattered about the auditorium were Commissioner Hess, Manager French, Mary Fiske, Owell Hosborn, Joseph Howard, Colonel McCaull, Edward Aronson, Dr. Robertson, Eleanor Carey, Ellie Wilton, Agnes Elliott, Franklin Fyle, Will Henderson, Sam Sondheim, Mrs. Goodwin, the star's mother, and a lot more to give whose names would fill a column. It was a notable Bohemian gathering, just the sort to be entrusted with the task of picking out commendable points in a clever and popular actor's performance and overlooking the defects of a first representation.

The people on the stage were all fatigued. There had been too much rehearsing, and there was not time enough given them on Monday to rest and pull themselves together. Bluff William Yardley, who besides being largely responsible for the book also directed the preparations for the production here, was all over the place behind the scenes, getting dust and whitewash over his solemn dress-suit, crushing his broad and immaculate expanse of white linen front, but inspiring the weary burlesquers to do their best and giving Nathaniel the encouragement of which he stood sorely in need.

So far as could be judged by a first performance the piece made a success. There was plenty of laughter and applause, and encores innumerable for Goodwin's topical song and some other fetching vocal features. The general impression appeared to be that Little Jack Sheppard would duplicate the lasting popularity of Adonis, although some active work must be done to remodel the lines, pruning some tedious passages, getting rid of the purely English quips and colloquialisms, adding some local gags and giving the audience more of the principal performer.

Therein lay the chief disappointment of the show. Goodwin's part is short and not at all funny in itself. But he embroiders on it a number of quaint and humorous things, and there is opportunity for the introduction of many more. When next Monday night comes round Jonathan Wild will be quite a different affair from what it was on the *premier*. Goodwin copies Fred Leslie's make up—a sort of cross between Booth and Wilson Barrett. Some of his business, such as tossing paper snow in the air at intervals with the words "I'll take a cooler;" his burlesque clog dance interspersed with protests to the leader; his ballad with imitation banjo accompaniment, set the house in roars.

Wild's topical song, "That's All," made a hit, and a long string of verses was exhausted by repeated encores. The catch-phrase is applicable to any variety of topics, and before long "That's All" will be as famous as Dixey's "English, You Know." Unlike Dixey, Goodwin is a true burlesque actor. He is not merely a graceful entertainer, with a number of clever little tricks at his fingers' ends. The one place in the piece where an opportunity for genuine burlesque work was offered—the parody on Richard's dream scene in the third act—showed his metal strikingly. The apparitions were Alderman Jachne, Ferdinand Ward and other notorious criminals, and the funny idea of their appearing to Jonathan was funnily carried out.

The people assisting Goodwin were generally clever. C. B. Bishop's Blueskin was a capital travesty of that noted and scorbutic cracksman. His Cockney thief's lay in the free-and-easy scene was unctuously given. Mendez was played by F. T. Ward, a member of the Clipper Quartette, and a more extraordinary and laughable specimen of broad buffoonery we have never witnessed. Mendez was made a wild Semitic caricature, with a mouth like a hideous cavern and actions like all Chatham street rolled up together. The Clipper Quartette sang very cleverly, and Mr. Ward gave intensely funny expression to a quilling song.

E. F. Goodwin as Sir Roland, Frank Currier as Knoxbone and A. Hart (not our Tony) as Wood contributed considerably to the life of the entertainment, which, like a Broadway ball, is all bustle.

We regret that we cannot commend the management's choice of Lois Fuller for the title-role. Miss Fuller evinced improvement, it is true, but she has not the vivacity or the peculiar accomplishments that go to make up a successful performer in this line of work. Her Cockney dialect was such only in the dropping of h's; in all other respects it savored of interior New England. Miss Fuller sings prettily, but she cannot dance, and therein does she vastly fall short of such a role. Either Bessie Sanson, Alice Harrison, Jennie Yeamans, Eliza Weathersby or Fanny Rice would have gotten a grip on it.

Rose Leighton was suffering from bronchitis and she could not sing her solos or take her part in the concerted pieces. But she acted Thames Darrell gracefully, covered up her physical incapacity as well as possible, and showed that she would be "all there" when her voice is restored to its normal condition. Addie Cora Reed looked very charming as Winnie Wood and sang like a nightingale. She received many encores. Jennie Weathersby made all that was possible out of Mrs. Sheppard.

Somebody in authority should sit down upon Lelia Farrell, or at least upon her high-kicking, which is disgusting. There is nothing clever about her dancing, but she was encouraged by the plaudits of the dudes to show the quality and texture of her underwear again and again. If the management expect respectable people to visit their house they will keep Miss Farrell's nether garments out of sight. Helen Sedgwick's Bess, a gushing damsel, was nicely done.

The chorus were radiant in undress uniform. The young women in white tights, whom Jonathan calls his "ice-creams," won the distinction of displaying even more of their persons than Evangeline's bevy of women exhibited. But the majority of the girls were young, pretty, animated and graceful. The dresses were handsome and the scenery excellent.

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NIBLO'S GARDEN—THEODORA.

Andreas	John Gilmour
Justinian	Hudson Liston
Belisarius	J. H. Rennie
Marcellus	J. Wirt Kail
Caribert	Edward Poland
Nicephorus	George Gaston
Euphrates	Thomas Chapman
Endimon	J. H. Rawley
Theodora	Lilian Olcott
Antonina	Carrie G. Vinton
Tamyris	Laura L. Phillips
Callirhoe	Emelie Bickaby
Macedonia	Nina Lorin

As a magnificent spectacle, full of color—not gaudiness—and massed in a manner rarely done in reality, although oftentimes announced on the bills, Theodora far exceeds anything we have seen for a long time. Ancient Byzantium is set before us in all its wealth, luxury and barbaric extravagance, and fully as much of its sensuality and corruption as the modern stage will bear. The palatial saloons, the Gardens of Styrax on the banks of the Bosphorus, the Imperial Box at the Hippodrome, and the Cabinet of Justinian are marvels of splendor, while the Den of Tamyris, the Witch, and the vaults under the Hippodrome are chambers of horror. Gaspard Maeder has excelled himself in the painting of all of these scenes, which, by the way, are exact reproductions of those shown at the Porte Saint Martin Theatre in Paris. The various dramatic pictures are full of interest and grandeur, and the costumes, while historically correct even to the stitching of a seam or the setting of a jewel, are radiant in splendor and richness.

No more striking figure than Theodora presents in her imperial robes ever walked the stage. She looks like an old Mosaic, or one of those gilded pictures of old that mark the beginning of mediæval art. The drama itself is probably the most powerful of all Sardou's works. It is absolutely thrilling in its intensity of interest, and holds the audience spell-bound though four solid hours of development. Although a spectacular piece, the scenic display is never used but for the furtherance and illustration of the dramatic action. We have no scenes introduced merely to dazzle the eye, but we have the homes and state apartments of a semi-barbaric time, inhabited by semi-barbaric people, in semi-barbaric costumes, and doing semi-barbaric things, with the old story of human nature underlying all. John Gilmour, a handsome young actor, made a thoroughly triumphant hit as Andreas. Seldom have we heard better reading than his speech to the conspirators, and his whole conception and execution of the part was well-nigh faultless. Hudson Liston, as the "lecherous, treacherous" autocrat Justinian, was perfectly true to the real idea of the tyrant; but the public—especially in this republican land—seems to want its Emperors *truffes*. We once read a criticism on a comic opera-singer's "frolic, laughing Duchess of Gerolstein," which found fault with her for not being royally dignified. So many people think that Liston ought to make Justinian a hero, when, in reality, he was a skunk. Laura Phillips' Tamyris, the old witch, was well played and impressive, and J. H. Rennie as Belisarius and J. Wirt Kail as Marcellus were both sufficient.

Lilian Olcott, the promoter and carrier out of the stupendous production, is a tall, stately, though lithe, beautiful woman, with the finest eyes, hair and teeth in the world. She has a sympathetic but not very powerful voice. Her business is perfect (as why should it not, if the author taught it to her?) and she plays the part very well. Of course she is not Bernhardt, but she is better than most leading women. She is very natural, but, in our opinion, fails to throw enough of the devil into her action, and occasionally drops her voice till she is scarcely audible. She improves nightly, however, and will probably end by presenting this most exacting character in all its wild and various aspects—a terrible task for a young girl, and one that none but an American girl would have the courage to undertake and the determination to carry through.

The stage setting owes much to the talent and experience of Converse L. Graves, who has had the control of that department and who has acquitted himself in a masterly manner, and the quaint music of Massenet, especially that thoroughly original and strangely effective "Song of Evenorous," was given with great effect.

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Frederick Bryton opened his second metropoliton engagement in Forgiven at the Windsor Theatre on Monday night. Mr. Bryton's characterization of the hero of the play, John Diamond, is too well known to need further description. It is the same strong, breezy performance, and the actor kept his audience in laughter or tears. Mr. Bryton is a stage favorite with the ladies, and in his changes of picturesque garb he certainly looked every inch a hero. Of course he was recalled as often as the curtain fell. Forgiven has been rewritten since last seen here, but it is not much improved. It is the same improbable story; the inconsistencies still remain. The plot has been often detailed in these columns.

With one exception Mr. Bryton's support is entirely new. Harry Harwood retains his old part of Denver Dan, gambler of ye olden time, and he gives the same unctuous performance. His gambler's vocabulary was readily understood by the East-side audience, especially upstairs, and his rough wooing of the elderly maiden, Cordelia Dennison, created much merriment. As Willard Graham, Diamond's false friend, Henry Bergman gave a somewhat conventional but by no means bad performance. His make-up as a Mexican in the last act was a complete transformation, and his acting at this point quite clever. Blanche Thorne is rather weak in the part of Annie Dennison, afterward Jack's suffering wife. Her performance in the first act, where she is wooed and won, was quite winning, but when trial and tribulation came in the later scenes, she lacked power. Still, Miss Thorne did very well for one who has had such a brief experience in leading roles. Charles S. Titus gave a forcible impersonation of Frank Popham, another of Graham's victims, and who is a drunken vagabond through a sinning wife. Marie Bingham was a plump Cordelia Dennison, the old maid. It was remarkable that she did not turn a hair or come upon a crowsfoot or wrinkle in all the seventeen years that ran through the play. As the child Leone, daughter of the Diamonds, Little Valley was simply a parrot—and quite a piping parrot at that. Jessie Storey was a very interesting grown Leone, aged sixteen. Two or three small parts do not call for particular mention.

The play was fairly well mounted. Next week Newton Beers appears in Lost in London.

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On Monday evening at the Star Theatre Lawrence Barrett began the third week of his present engagement, presenting Harebell; or, The Man o' Airlie. The scene of this pathetic play is laid in Scotland about one hundred years ago. Harebell, a peasant poet, having intrusted the manuscript of his poems and a large sum of money to a presumed friend who promises to attend to the publication of the work, finds that the friend has proved false, embezzled the money and brought about the poet's financial ruin. His home is sold over his head—the shock kills his wife, and he is left destitute. He enters the service of a nobleman, to whom he acts as secretary. While there he is made fully acquainted with the utter perfidy of the man he still believes to be his friend—his reason forsakes him and he wanders from the scene and is supposed to have perished. After roaming the earth for twenty years he returns to his native village—finds himself famous through his poems, and a statue erected to his memory as the poet of the poor. But all this comes too late, and the sad scene closes with Harebell's death.

As Harebell Mr. Barrett appeared to excellent advantage; his Scottish dialect was well assumed, and the gentle, pathetic style of his acting was seldom marred by any of his usually unpleasant mannerisms. The star had most capable support in the company surrounding him, which, with but one exception, was satisfactory in every respect. The piece was carefully staged, and some incidental music effectively rendered.

Next week will be the fourth and last of this engagement.

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Our Irish Visitors entertained a large audience at the Third Avenue on Monday night, and Murray and Murphy kept the people in a seldom interrupted roar of laughter by their comic business and characteristic singing. Kate Foley made herself a favorite by her clever work in the part of Dorothy. Next week Josephine Cameron will appear in several legitimate characters, supported by Barton Hill. Miss Cameron has achieved a reputation in the places she has appeared for her refined and intelligent acting. We shall see if this reputation is justified.

* * *

Blackmail is being given in a revised form and by a new company at the People's this week. The play is interesting in plot and filled with situations of the warranted-to-thrill description. W. C. Cowper, the author, appears as Leon Dereux, as heretofore. The bill contains the following notice to spectators, which is mysteriously headed "Private and Confidential:"

We wish to call your attention to the prison scene, "the escape" of Leon Dereaux at the close of the third act. W. C. Cowper, who assumes the title role (Leon Dereaux), leaps from the turrets of the prison, a distance of twenty-two feet, head foremost in full view of the audience; through the stage an addition of nine feet making a total of thirty-one feet, an act which has never before been accomplished, and even to-day puzzles all who witness it. Without doubt the grandest effect ever presented on any stage.

What with Miss Olcott's real lions and Mr. Cowper's real leap the local stage is beginning to manifest a disposition to steal Mr. Phineas T. Barnum's thunder. Quite apart from this "grandest effect ever produced on any stage," Mr. Cowper's personation possesses several meritorious features, including strength, subtlety and a commendable knowledge of dramatic technique. Of the company Carrie Ross as Emilie and Archie Cowper as Vandel are most deserving of praise. The piece is well mounted. Next week, Shadows of a Great City.

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Sieba was given by the Kiralfys' company to a large assemblage at the Grand Opera House on Monday. The performance lacked smoothness, but there will be no faults to find on this score when the machinery gets in good working order, for the ballet is large and competent, the actors suitable for their parts and the scenery quite beautiful. Next week Herne's Minute Men will be the attraction. Mr. French is making large profits with his theatre this season. It is one of the most valuable theatrical properties in the country.

* * *

The new play is in rehearsal at the Park, but Investigation still crowds the place nightly.—Joseph Murphy is playing to fair business at the Fifth Avenue. He gives place next Monday to Dixey and Adonis.—Our Rich Cousin will eke out this week at the Fourteenth Street. Next Monday The Scapegoat will be brought out by Mrs. Chanfrau.—Held by the Enemy continues to draw good houses to the Madison Square, where it will remain until the opening of Mr. Palmer's season.

The Musical Mirror.

Erminie, the great success of the season, must soon resign its place to the Cameron Opera company, which comes armed at all points from London. Violet Cameron, the principal singer, is a personable lady with a good voice and a thorough knowledge of the English manner of comic opera, which is as different from the French as London Stout from Pommery Sec. English and American comic opera has always an element of pantomimic burlesque in it, by which we mean the wit of the red hot poker and the humor of the chaffed policeman, while French comic opera touches lightly the follies of the day with a diamond-pointed pen, not a bludgeon. Violet Cameron is a mistress of her art—looked at from the British point of view. Lionel Brough, who accompanies her as her mainstay and support, is a broad, humorous but somewhat stolid comedian of the ultra-British school, admirable in depicting carpenters, bobbies with a turn for sentiment, heavy villains in burlesque, and always makes one laugh when one is in London, where the wit, like the air, is somewhat foggy. Whether he will make one laugh here is another matter. Meanwhile the delightful Erminie, which, though British born, is not at all of British dullness, will continue to draw crowds at the Casino. By-the-way, this pretty and popular theatre has of late showed a marked improvement in the discipline of the choral forces, which is now absolutely perfect. The music is well sung and the words are audible. Jesse Williams may be proud of his work. The principal artists are the same as always, save that for a few nights Max Freeman filled the place of Mr. Daboll, and filled it well during the last-named artist's illness.

* * *

Josephine Sold by Her Sisters is drawing crowded houses at Wallack's Theatre. Despite the critics, the operetta has caught the public fancy, and when that is said all is said. The book may be trashy and the music commonplace, but the public don't think it, or, if it does, it doesn't care a dime. It amused and it pays its money. All the same, we opine that Mathilde Cottrelly and De Wolf Hopper are the two wheelers that do most of the pulling, aided by the tug of Parker and Morsell. The said Parker has a lovely voice and sings right well, and Morsell is both comedian and vocalist of no ordinary type. So much the better for him and his hearers. Then the presentation of the opera is admirable. The parts are all well filled, and how great a factor in the success of any piece, be it musical or mere dramatical, every one knows, except some managers who, not being able to distinguish good from bad, merely know what is cheap, and therefore spoil the sheep for a ha'porth of tar. McCaull knows better. One may be always sure that at his shop one will get the best the market affords—and in good condition.

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Venus and Adonis, in its revised version, at Koster and Bial's, is doing wonders. The jokes are funnier than of yore and the specialties more special. Ella Wesner, Mose Fiske—one of the cleverest of singing comedians—and the host of clever people associated with them would draw anywhere—and when placed amid such pleasant surroundings as are to be found at Koster and Bial's, they pull like a spike team.

* * *

The music introduced by Victor Massenet, the clever French composer, in Sardou's Theodora is an able imitation of the ancient manner. The melodies are true "plain song" and the harmonies are rough and rude as the tenors themselves were in A. D. 532. Consecutive fifths and other strange devices abhorrent to modern ears abound, but are so cleverly covered up that, while the weird effect remains, the horror of cacophony is smoothed over and the effect is characteristic and effective. The mocking chorus, "Ah, Ah, Theodora," is especially to be noted for its admirable dramatic force and color, and the incidental organ and harp music is very interesting and appropriate to the piece and time of action.

* * *

As the proposed Italian opera season draws near we begin to be anxious as to the personnel of the company. Are we to have fresh young voices or those awful, gasping, quaking things that the opera shops of Italian *villegiature* send forth broken-voiced to the world? If the singers are well voiced the opera will be well attended and the impresario well paid. If the singers be hacks of Malta, Parma, Sienna and such country towns, all will fade into nothingness in two weeks. In Italian music the singer is everything, in German nothing. We can stand a cracked Siegfried so long as he can shout, be his shouting never so discordant; but a broken-voiced Edgardo who shall endure? Not we for certain.

* * *

Adolph Neuendorff has had a gloriously successful season with his Summer concerts, and he deserves the success he has met. An energetic, indefatigable, conscientious musician, admirably suited to the work, he has undertaken, in putting attractive and at the same time really good music before the general public at a moderate price, with good artists and creature comforts conforming. He has made the Central Park Garden a permanent place of amusement for the Summer months, and we have no doubt will continue to do so for many seasons to come.

* * *

The roof-garden concerts at, or rather on top of the Casino, are a great attraction, and we doubt not lend a strong pull to the attractive force of that very popular resort. Rudolph Aronson is just the right man as conductor, and his own contributions to the repertory are bright, tuneful and well written. The band is of course superb in tone and execution.

* * *

We are moved to notice the band at Niblo's Garden, which, although not very large, is yet very effective. Mr. Hoffman, the clever leader, is one of those whom nature intended for an officer, not a private, and he "plays the fiddle like an angel."

Professional Doings.

—Phil. H. Irving, Charles A. Gardner's manager, writes that his star's time is filled for the whole season.

—Vincent Sternroyd has been engaged by M. B. Curtis for the principal light comedy part in his new play.

—A benefit for the Charleston sufferers given at Heuck's Opera House, Cincinnati, on Sept. 10, netted fully $700.

—The company engaged to support Kate Forsyth includes Virginia Thorne, Burr MacIntosh and Bijou Fernandez.

—Harriet Webb, the reader, has returned from the country to her residence in "The Chelsea," West Twenty-third street.

—Mrs. Mollie Bernard has left the Romany Rye company, with which she had been playing Mother Shipton and Kaomi Lee.

—Carlos St. Aubyn is engaged with the Robert Macaire company. Mrs. Carlos (Marie) St. Aubyn is still disengaged.

—Edith Barton, of Charlotte, Mich., has joined one of the Bennett-Moulton Opera companies to sing second soprano parts.

—Marie Laurence, last year with Only a Farmer's Daughter company, has been re-engaged by C. R. Gardiner for leading business.

—Roland Reed has been doing the best business he has ever done in New England, and this, too, during four weeks of very warm weather.

—The Louisville Hotel, at Louisville, Ky., will reopen on Sept. 30. It is being refurnished and otherwise improved. A. Soule is the manager, and he solicits the patronage of the profession, among whom he is well known. Mr. Soule was formerly in the hotel business in Cleveland.

—C. W. Rohrkaste, manager of the Sixth Avenue Theatre at Beaver Falls, Pa., makes but one date a week. Mr. Rohrkaste writes that he does not play at cheap prices; no low-price attractions need apply. The house is on the ground floor, seats 1,200, and has fifteen dressing-rooms. The stage is 35 by 70.

—Attractions are wanted for the Pennsylvania-Ohio Oil and Iron circuit, which includes half a dozen theatres which can be conveniently booked for a week of one-nights. The circuit is hungering for the big minstrel troupes. Travelling managers may address Secretary E. A. Hempstead at Meadville, Pa.

—The following people comprise J. M. Hill's Pepita company, which opens its season at the Columbia Theatre, Chicago, next Sunday night: Louise Day, Belle Thorne, Fred. Solomon, William Gilmore, Fred. J. Long and Lizzie Hughes. S. P. Norman is business manager and Fred. Perkins leader of orchestra.

—E. G. Haynes has booked a fine line of attractions at the New Opera House, Norristown, Pa. Manager Haynes has many pleasant surprises in store for the good people of the Norris borough. From his long experience as a manager on the road he is enabled to separate the wheat from the chaff and book the very best in the theatrical market. He is having gratifying success in his new venture.

The Giddy Gusher.

I very seldom differ from the reflections of my MIRROR, but I think its utterances last week about Scanlan and his play were very lukewarm. I have been to see so many weak, drivelling plays of late; I have taken in so much bad acting, that Scanlan and Shane na-Lawn were delightful surprises.

* * *

About a dozen years ago, one lovely Summer day, John Duff gave a clambake. It was a very great success in every way, and at it I met several people for whom I shall feel the warmest friendship as long as I live. Sophie Worrell and George Knight are two of them, and John Poole is another. Naturally, then, I went over to see my friend Poole's new theatre. Very little interested in an Irish play though I was, I had seen Mr. Scanlan over on the Bowery some years before, and I was totally unprepared for such an artist as he has become.

* * *

He is the superior of Emmet at every point of measurement. His teeth are more beautiful, his bearing more graceful, his singing far sweeter, and every accent betrays an intelligence as rare as it is delightful. The fervor and expression with which Scanlan sings his songs surpasses the ability of anyone now before the public. He gives more value to his words, he has got more swing and dash in his voice and manner, than any singer I can recall. Without a great voice and without a finished musical education, he accomplishes vocal wonders. The lingering sweetness of a loving word, the stirring thrill of a patriotic line, can be carried more swiftly to the human heart by William Scanlan's voice than any I have heard in many a long year. And I claim to be a judge.

* * *

Under the middle button of my dress-waist there is something that responds to the presence of genius like an electric bell. When anything is mighty good it vibrates so distinctly to me that I think the neighboring persons must hear the Gusher's works under full head of steam. That machinery of mine has been idle so long lately that I had an idea that, like my grandfather's clock, it had "stopped short never to go again." But it started with a whirr as Billy Scanlan sang that old-time ditty, "The Low-Backed Car," and it kept it up all the evening. Now, every newspaper may sit down on a woman or a man; every astute critic may deny his approbation, but if that woman or man has started that machinery inside me they are just as sure to make a grand success ultimately as the sun is to rise.

* * *

Scanlan has got a pleasant, unpretending play, bright and sunny as a May morning. Written in a good-humored strain, it amuses and serves as a vehicle for the grace and melody of the star. But you just wait. The man who has strode forward as William Scanlan has in a couple of years will not be content with the present. As a character actor and a very remarkable vocalist he will be one of the best known and most admired of our possessions in the year 1890, if his life and health be spared to him. There's nothing lukewarm about me.

* * *

Among the vicissitudes of a lifetime I class my experience of Thursday last. I never did take a very solid interest in yachting. A ship under full sail standing out to sea is a pretty sight from the shore. A white-winged yacht skimming on the water is nice enough if you are on board and feel the pace. But to go down to the sea on an excursion steamer and witness a contest of the *Mayflower* and *Galatea* kind is the slowest, dullest, deadest fun I ever indulged in.

* * *

Wednesday I was told as many as twenty times that it would be missing the biggest spectacle of a lifetime to stay away from the ocean race. Consequently, at the unholy hour of eight on Thursday morning, I joined a myriad pilgrims and made for Twenty-fourth street to board the big steamer *Columbia*. It was threatening a rain it afterward performed successfully. There was a hurried, damp perspiration on the face of nature, and altogether the morning was not exhilarating. But the people acted as if they had breakfasted on cocktails. They swarmed down the streets leading to the piers on foot and in carriages. They hung on by the eyelids to cars. It seemed as if all New York was mad on the subject of yacht racing.

* * *

From the start, that sagacity which is my chiefest treasure urged me to abandon the enterprise. But I was overruled and carted on board the big Rockaway steamer *Columbia*. At the first landing, Twenty-fourth street, the more respectable tourists got aboard. We were a goodly lot of passengers—just enough for comfort—and we took possession of the most desirable places and steamed away. Right out to sea I supposed we were heading, but we suddenly tied up at the foot of Tenth street. Here we took on a tremendous lot of people. We began to be crowded and incommoded. The new comers were not nice. After we started from Twenty fourth street a light rain came down, and the Tenth street people were more or less damp and disagreeable. Away we steamed, and just as I supposed we were going to scud by the Battery we stopped again—this time at Pier 6.

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Great Scott! that pier; crowded to the stringpieces with a surging multitude of tough citizens and their rough families. Baskets, budgets and boxes accompanied the gang, for they all brought the day's provisions. And here I vowed I would go ashore and learn all about the yacht race from the dear newspapers next day. For the gangplank I started. As well might one try to sweep the waves of the Atlantic from the shore with a broom as attempt to stem the inflowing tide of humanity that I met surging in from off that creaking dock. One solid mass of people came pouring over into the boat, filling the lower decks and reaching up the stairs, an impenetrable crowd. By the time I had gained the middle of the stairway the boat had taken on 1,500 souls, the gang-plank was in, and we were under way again. By uneasy stages I got back to my party, and for eleven weary hours I stuck to the soft side of a painted board and resisted every invitation to move extended by friends and every effort made by the boat to dislodge me. Certainly there were 3,000 on that steamboat.

* * *

Every woman was sea-sick in two hours after we started, and if nine hours of that emotional spectacular exhibition isn't enough to break up a patriot, what is? I was scared for one of the first times in my life. All the passengers would crowd on one side the vessel, those who were well to see the ships and those who were ill to ship a sea. The barnacled bottom of the *Columbia* would be turned up to daylight, and I knew I lacked gravitation enough to hang on and do the man-fly business. Some cheerful citizen related how the *Columbia* had been built in six days and finished on the seventh, and how she was very rotten. To prove which he cut off chunks from one of her posts as he could cut up a champagne cork. As there happened to be about 1,100 people on the deck that rested on this rotton post, naturally your Gusher got uneasy.

* * *

But she wouldn't and she didn't move. She felt safe on one point: there was a cautious, clever captain on board, and when the fog arose like a ghost in a sheet and we steamed up against its white wall, he felt his way and jingled his reassuring bells and blew his exhilarating fog-horn and behaved like a careful nurse with a child in leading strings. Through this white wall once in a while would break a sort of island with lighted cottages on it and village spires and manufactory chimneys. That was another excursion steamer like ourselves, looking like a floating town. Then we would ring the steer-off bell and blow the get-away fog-horn. Oh, my! it was horrid, that mucky excursion. I had to tell you of it to get it off my mind.

* * *

I have very pleasant prospects for this Winter. The gentle companionship of a clean, sweet monkey is promised me. I am enjoying intermittent seasons of his society now, but with the first frost he comes to stay. I held his little black hand in mine the other day and listened to his fond words as he vowed to be constant in his affections and forget the hand-organ of the past and all his Central Park friends. If ever devotion and truth beamed on a little human face it did on Peedie's. He is cheerful, obedient and intelligent. His dialect is a trifle obscure at present, but with time I shall master it, and many a time this Winter I will treat my readers to chunks of wisdom and slices of wit which I shall glean from the utterances of Peedie. I am quite taken up with the delightful anticipations I have formed. Just think! no selfish notions, no ungrateful conduct, ready to converse at any time, able to drink and not lose his head, never worrying about clothes or making trouble about his food. Just a dear, pleasant comrade and chum. Why, it seems to me there never was a brighter outlook for the comfort of your

GIDDY GUSHER.

Women in Journalism

The Star, Sept 12.

Under the shadow of High Bridge, off in the quietest part of a small hotel, with the windows of her apartments overlooking the Harlem River, there resides a woman who makes her living by her pen, and has by it contributed much to the amusement and entertainment of a great many readers. Here, amid the screeches of railroad engine whistles, the tooting of tugboats and the whirl and scurry of excursionists, this plucky little woman writes for the newspapers for a living and paints—pictures, not herself—for her own amusement. She is a cheery, chatty person, and has done a good deal to help along many struggling actors. The outside public is not aware how much influence women are beginning to exert in the matter of dramatic criticism. The "Giddy Gusher" was one of the first to adopt this special line of journalism, and now there is scarcely a leading newspaper which does not number upon its staff a woman who has more or less to write on the subject of theatrical events. Women, indeed, are steadily working their way into journalism, and, what is better, leaving good finger marks

London News and Gossip.

LONDON, August 26.

After many alarums and excursions at rehearsals, plentiful paragraphing and a private show specially prepared for a jury of more or less noble sportsmen, in order that he (meaning Augustus Harris) might not fall into sporting blunders of a Boucicaultian type, A Run of Luck was duly produced last Saturday at Old Drury. It was everywhere believed that this Harris cum-Pettitt play would have to be postponed, for the rehearsals were anything but satisfactory, and the frequent changing of the cast caused it to be thought that H. and P. knew not their own minds. Harris, however, is not easily turned from his purpose, and so the new sporting drama was in evidence at the time appointed. For all that it might have been better had Harris waited awhile. He might then have given some attention to the play itself as well as to its mounting. As it is, the mounting is the great success of the piece. The picturesque and mechanically changing "sets" are truly marvellous, even for Drury Lane. Successes of a less marked kind are made by the "stud of twenty real race-horses," and by the real "colors" lent by the Duchess of Montrose (known on the turf as "Mr. Manton"), and by Leopold Rothschild. Added to this there are real weighing scales in which the jockeys (alas, not real) are weighed, a real "numbers"-board in the paddock and a real neck-and-neck race at Goodwood that is the most exciting thing of the kind ever seen on any stage.

But, the play? Ah, me, it were well not to inquire too curiously into that. Pettitt has nailed up or has helped to nail up some fifty-five melodramas in his time, but he has seldom, even in his early days at the Grecian, in the City Road, nailed one up more clumsily. Which is a pity, for owing to this crudeness (which can only, in the case of a playwright of Pettitt's experience, be the result of undue haste) several really strong situations go for nothing, or for very little. You are worked up to excitement one minute, and begin to feel some interest in some of the *dramatis personæ*, when, hey, presto! that interest fades out and you are asked to sympathize with somebody or something entirely different—horses mayhap, when it should be humans; or with a heavy and anything but honorable father, when it should be with light and somewhat heroic sons. Take the case of the heroine for instance. In the first act you have two young fellows in love with her; also a sporting villain, who doesn't exactly love her, but means to secure her for himself all the same. In Act II., when the girl's father, a trainer, has been sold up, the villain has the girl decoyed by a fashionable procuress to a gorgeous brothel, such as was recently described by the *Pall Mall* Purveyor of Pruriency. Here you see some strange people, as well as the proverbial "Strange Woman," and the general arrangements serve to remind kind friends in front of the curious folk who figure at the so-called "Dramatic" Balls which are from time to time given in London, and whereat soiled doves—very much soiled, some of them—most do congregate. From this haunt of vice (the whole planning of which shows that the great Harris does not go about with his eyes shut) the poor heroine, still unsullied, escapes, aided by the more foolish of her two foolish lovers and by a fashionable harlot whom the villain first brought to shame. After this exciting episode, the heroine fades out, or only turns up to walk about the stage and to look at the racehorses, the chief favorite of which is called "Daisy," after herself, and outbids her for such interest as follows.

In the third act you see the Squire's grounds, with preparations afoot for the "last meet," in order that the Squire may kill his "May Fox." Before starting on his expedition, however, many things happen to the Squire. Among other things, Harry, the less foolish of the two lovers (who, like French *jeunes premiers*, is always jabbering about his mother—and whining because he has no name), bullies the Squire, who betrayed and deserted his (the bullier's) mother, and proves that he (the prover) is quite as legitimate as the other fellow, if not more so. He has dug up an Act of Parliament in London, which shows that the marriage, which took place in a Dissenting chapel, *was* lawful. Whereupon the Squire, remarking that the Act was passed during his absence abroad, takes Harry to his heart and discards his other son, and anon going out in search of the May Fox, is thrown, but not killed.

All the last act is taken up with plots and plans (after the fashion of The Flying Scud and The Jilt) to "nobble" the favorite "Daisy," which is to run for the Goodwood Cup. All of which has a certain amount of interest, but you hardly want seven scenes for a job like that. In these scenes an attempt to impart still more realism is made, by dressing up Edmund Yates' son Arthur (a promising utility actor) as the Duke of Beaufort. The portrait, however, is not quite lifelike, as the Drury Lane Duke has no Connie Gilchrist with him. Apart from the splendid scenery and effects, and some of the acting, the show contains many forced ideas, and if A Run of Luck (an utterly unsuitable title, by the way) brings any luck to Harris, that luck will not be owing the authors to any marked extent.

The acting, without being in any sense great, was good of its kind. Little Alma Murray, a daughter of the late Leigh Murray, and the pet player of the Browning and Shelley Societies, played the heroine with real intensity whenever she had a chance. She is a clever and intellectual actress. Sophie Eyre (especially imported from your side) was cast for the character of the fashionable and meant-to-be-pathetic "soiled dove" who outwits her former paramour's plans. But, alas! that Sophie should have gone to such trouble, for she failed signally. Her walk was one vast stride, and her attitudes and declamation were of the ultra blood-and-thunder sort. And yet Sophie aforetime scored heavily at Old Drury. J. G. Grahame (who came out to you with Mrs. Langtry) played well as the hero, a part originally intended for Charles Warner, but which I now don't blame him for grumbling at. E. W. Gardiner had the best written part in the piece, a foolish but really right-minded spendthrift, and he did it admirably. Charles Cartwright, a "villain" of considerable versatility, scored as the serious blackleg, and Harry Nicholls did ditto as the comic ditto. These are all of the company that call for mention.

The Berliners complain of the "English Drama Invasion of Germany." "First the Mikado," they say, "and now Daly's company." It *was* rather bold, mind you, of Daly to take his own modern comedies to those parts, considering that those pieces were originally so German, you know.—Kate Santley produced a new Indian comic opera called Vetah at Portsmouth on Monday. The chief feature of the piece seems to be a harem scene showing a Dream of Fair Women. It is to be hoped that when the fine and large Kate brings Vetah to the Royalty at Christmas we shall not find her repeating the sultriness of La Marjolaine which shocked the town some eight years back.—Willie Edouin will secure the Royalty pro tem. He takes his present programme, Blackberries and Turned Up, there next Saturday week. The Comedy, where he and the merry Alice now are, will be wanted by Miss Linguet on the 11th for the purpose of introducing Wilson Barrett and Clement Scott's Sister Mary to London playgoers.

John Hollingshead and George Edwardes, of the Gaiety, have dissolved partnership. John talks of building another theatre, where he may go in for comedy, drama or melodrama. He is prevented by the terms of his agreement from doing burlesque. Among other things he threatens to produce, when the new house is built, a comedy by the late Bernal Osborne, once the wag of the House of Commons, and another by the late Lord Beaconsfield. Lord B. once wrote a tragedy called Alarcos. It was produced at Astley's, the famous horse-theatre, in the Westminster Bridge road. If Lord B.'s comedy is half as funny as his tragedy, Hollingshead will scoop in the shekels.

William Holland is showing a Tremendous Baby, not his own, but hired. It is a boy aged twelve months and is 3 feet high, 30 inches round the chest, 12 1 2 inches round the elbow, 20 inches round the legs and weighs 58 pounds. In point of fact it is a sort of miniature Holland.—Edward Compton and Co., who have been struggling along with Garrick at the Strand, will put on The Rivals there on Monday.—H. E. Abbey appeared in London for two or three minutes on Friday. He has just come back from South America. C. J. Abud, his business manager, received him, looked him over and put him right for Wales, whither H. E. A. was bound in order to arrange his American tour with Patti.—A new comic opera called Peppina, by R. Reece and Adoardo Barri, is to be put on at Toole's anon.—The Empire is having another go with a revised and re-rehearsed version of Le Postillon de Lonjumeau.—Henry Irving and Our Ellen, who are at the moment of writing fellow passengers with Henry Pendragon Sampson, of the *Referee*, per steamship *Umbria*, are expected to descend upon London on Sunday. Irving resumes business at the Lyceum with Faust on Saturday week.

"Henry E. Dixey's farewell testimonial, Thursday afternoon, Sept. 2, tendered by brother artists, friends and admirers," never came off. The "brother artists, friends and admirers" who were besought by printed circular to "kindly say, as soon as possible, what (if anything) you and your company feel inclined to do at the matinee," failed to rise to the occasion, and the thing fell through. I cheerfully admit with the circuliser that "Henry E. Dixey, both in public and private, has obtained a position of which any actor may feel proud," and that "a mixed representation is perhaps the best way of showing our visitor the esteem in which he is held." All the same I reckon it was playing the farewell testimonial racket just a wee, tiny little bit too low down, and I do not regret that the scheme has been brought to naught.

Dixey's business has of late considerably improved. His living imitations have indeed created quite a furore, and have drawn what ever money he has taken. He finishes up at the Gaiety to-morrow night, when one or two new features are to be specially introduced. Immediately after the performance the Dixey crowd will leave by special train for Liverpool, whence they sail for New York in the Guion steamship *Nevada* on Saturday, Sept. 4.

The Violet Cameron-De Bensaude-Lonsdale case was again in court yesterday. A barrister retained by Bensaude applied to the sitting magistrate at Bow Street for a summons against Lord Lonsdale for an alleged libel. The publication claimed as the basis of the action was a report of an "interview" between Lord Lonsdale and a reporter which appeared in one of the theatrical papers. Bensaude's contention was that the "interview" was published at the request and by the special desire of Lord Lonsdale, and that the said report was "a false and defamatory libel for the purpose of injuring him (Bensaude) and prejudicing proceedings now pending in the Divorce Court." The Bow street magistrate, however, failed to see the matter in the same light. Anyhow, he said he could not grant a summons at present, because there was nothing before him to connect the article with Lord Lonsdale. Wherefore he advised the applicant to procure additional evidence, and then, if he chose, to renew his application.

Somebody has been putting it about that owing to matters growing out of the libel above mentioned, the Violet Cameron Comic Opera company's American tour has been indefinitely postponed. Violet has, however, within the past few days, issued a manifesto which fully contradicts this disagreeable rumor, whoever he may be, and if you ask me I should say that his name is Mrs. Harris, and further, that I don't believe there's any such person. Be that as it may, V. C. and Co. have seized the opportunity of proclaiming that their berths are booked in the *Arizona*, which sails for New York on the 13th inst.

GARRICK.

Professional Doings.

—Sara Lancelle has been engaged for Chas. Harris' company.

—Sam Reed has been engaged for Annie Pixley's company.

—Edith Bird has been engaged to appear in A Wall Street Bandit.

—There is a large sale for The Mole Hunt at the Lyceum Theatre.

—Rehearsals of Henderson Bland began at the Grand Opera House on Monday.

—Louise Balfe and Courtney Lovell open their season at Richmond, Va., on Oct. 6.

—Lelvia Johnson, the well-known opera contralto, will travel with Henderson Bland.

—Agnes L. Wynne is engaged with one of H. J. Sargent's companies for this season.

—A. W. Cotton is doing good work in advance of the Long Branch company.

—Agnes Hallock has been engaged for the leading character part in The Maid of Milwaukee.

—The Cincinnati Enquirer says, after a prolonged existence of three months, it dissolved.

—The Central Hotel at Raleigh, N. C., is the place for professionals to register. Special rates are given.

—Owen Westford has engaged Tom Butler as Tippy Pantier in Hoss and Hoss now on the road.

—Edward Watkins writes that he has a good business in Indiana and Illinois. Owner does not go south this season. He proposes to tour the Eastern States this Fall.

—The Order of Conductors presented The Fall of Babylon last week in Toronto in splendid style. The company was augmented but one. The performance pleased this week.

—J. G. Sloan has a little dramatic company that has confined its travels to the State of Texas for five consecutive seasons. This year he now takes his company on an excursion through the Far Northwest.

—A. S. Passeger has joined the Fiddler's Red Cloaker company as business manager. The party goes on an extended tour, visiting Colorado and California in October, November and December.

—George W. Gammell's Circus and Show at Utica, N. Y., continues to do the largest of the tarrying profession, who are compelled to eat at reasonable rates. Good plain food and a good cart hall is always in demand.

—Signor Majeroni, manager of the Pavo Theatre, Melbourne, has made a liberal offer to Alexander Salvini to star through Australia. It has not, however, been accepted as yet, Mr. Salvini preferring to remain in this country.

—At the matinee at Harrigan's on Saturday Mr. Stout came before the curtain and announced that Mr. Harrigan had a severe cold and would be unable to perform. Joseph Sparks played Mr. Harrigan's part very creditably.

—Charles Barton, business manager of the Robert L. Downing Gladiator company, arrived in town on Sunday and started on Monday for Philadelphia, where the company opens at the Chestnut Street Opera House on Sept. 22.

—One of the newest and cleverest ideas in the way of an advertising novelty for a play is that which Fred. McCloy has gotten out for Fred. Bryton in Forgiven. It consists of a panorama of all the more striking scenes in the play.

—Marie Bockel, who has made quite a hit with the Salsbury Troubadours, was robbed of her watch, valued at $175, while the company was playing in Springfield, Mass., last Friday. The watch was a present from her husband, Sam Reed.

—J. B. Studley will this season star in a repertoire consisting of Monte Cristo, The Bells, La Tour de Nesle, Rose Michel, Ingomar, Oliver Twist and a new historical play called The Queen's Jester. Mr. Studley will be managed by Frank Rivers.

—The City Opera House at Utica, N. Y., plays at popular prices. Manager George H. Wright has open dates after Dec. 19. The house seats 1,500, and is supplied with folding chairs. There is plenty of scenery. The house is heated by steam.

—Little Mabel and Lily Craig, the two children who made quite a hit in the production of Little Jack Sheppard at the [illegible] day night as Gog and Magog [illegible] by an unknown friend on [illegible] with a large box of candy.

—Jennie Yeamans rehearsed two [illegible] with Hallen and Hart's [illegible] rehearsing with J. [illegible] Hart's company. [illegible] comedy called Catnip Tea. [illegible] mans is to create the [illegible]

PROVINCIAL.

BOSTON.

I was more than pleased at Robert L. Downing's appearance, the Gladiator, at the Hollis Street Theatre, last week. It was not like Edwin Forrest's, because that would have been little short of insolence; and it was unlike John McCullough's, because that would have betokened mediocrity. And Mr. Downing is so far removed from mediocrity as from insolence. He is an artist. His conception of the character is good, and his action little if any short of grand. His success was as popular as well as an artistic one. His calls were numerous. His support was good, notably that given by Henry Aveling as Phanarius.

The Little Tycoon, which began a two week's engagement at the Park Theatre on Monday evening, left a favorable impression on me, at least musically, though such dainty music should have a better libretto. However, the author and composer, Willard Spencer, gives us so much enjoyment with the 6 or 8 that we are too good-natured to express ourselves, possibly as strong as the occasion would justify, about the latter. The Little Tycoon is not the ideal comic opera, though it approaches nearer to it than any work previously given, and, aside from Gilbert and Sullivan's works, entrancts and English work of the kind; with the single positive exception of Julian Taylor. The opera is given in a faultless manner, with R. E. Graham, Will B. Rising, E. H. Dunbar, Ed. H. Van Veghten, Joseph Maxfey, Louise Pomflin, Minnie Cochl and Elma Delaro, the latter's Japanese business being simply excruciatingly funny.

Kit, the Arkansaw Traveller, did the usual good business at the Boston Theatre during the week, the co. in support of Henry Chesdron being creditable in every way. Indeed, what would Kit be without Mark Price as Colonel Bond and D. J. Maguinnis as the Major? And they were there.

Over the Garden Wall continued at the Globe Theatre.

Ditto Harbor Lights at the Boston Museum. Arthur Falkland made quite a hit as Lieutenant Kingsley. The other hit of the piece is made by Maida Craigen. Her Lena is particularly fine. F. H. Burbeck and Fraser Coulter make two good villains, though I would like a little more of the "lean and hungry look."

Ethel Tucker appeared at the Windsor Theatre during the week in Quincy, The Two Orphans and Fanchon. I saw her only in the former, and was well pleased with her in the quieter scenes. Adolph Lestina as Lord Walter did well, his simulation of blindness being sufficiently effective

A Prisoner for Life was the attraction for the second week of the Bijou. Frances Field made a very fair Magdalena, though the listless facial expression she exhibited when at the window listening to the secrets of her birth should be remedied, as her subsequent action showed to be possible

The Nelson Troupe gave a capital variety entertainment at the Howard Athenæum, notable in the co. being the young singer, Lillian Markham, who possesses a strong contralto voice, a pleasing presence, a dignified manner, and a most modest bearing. She is young, pretty and enthusiastic, and there is no reason why she should not make a great success.

The next attraction at the World's Museum will be a baby show.

Austin and Stone and Keith and Sackrider keep open house at their dime museums.

Frank N. Scott's portrait in White, Smith and Co.'s window is much admired. Mr. Scott, by the way, has not made up his mind what he will do the coming season. He has several offers, but as yet has accepted none.

Wilson Barrett appears at the Globe in November.

Miss Fortescue comes to the Park in January.

Modjeska will be seen at the Hollis Street in January.

Charles R. Adams has returned from his European tour.

I passed a pleasant afternoon recently at the suite of Elton H. Bailey, in Hotel Wanegoit, listening to an operetta written by Callie L. Bonney, late of Chicago, but now a resident of the Belleven, on Beacon street, and composed by Mr. Bailey. The title of the operetta is Queen Eleanore, and it deals with the fortunes of an English fairy queen, loved and deserted, and finally again wooed and won by a German prince, the two other principal characters being the fairy queen's lord chancellor and a maid of honor. The story is told very prettily by Miss Bonney, and the music is some of the daintiest ever composed by Mr. Bailey, whose "Ant Wilderness" and other waltzes have become very popular. Much of the music is written in quartette form, which is very appropriate for works of this class, designed mainly for amateurs and church choir organizations. The operetta will be published soon.

W. H. Foster, the affable manager of the Boston Ideal Opera co., returned home from New York Saturday night, and is busy getting ready for rehearsals, which begin Tuesday at Prince Hall. It looks as though the co. will have a great boom the coming season, which begins in Portland early next month.

W. H. Emery, Manager Field's efficient business assistant, is enjoying a vacation.

Charles Kent spent a part of Sunday in Boston but left in the afternoon for Worcester to see that everything should be all right. I hear good reports of the co. every where, and Condemned to Death can hardly fail to make a go. He tells some amusing stories of the unbelievable for stories furnished by some of the managers, one actually thinking he could tumble down a manhole. He now carries his own stairway, and as a consequence his mind is easier and his body less sore.

Charles D. Blake and your humble servant have been concocting a new song for Lillian Markham, which she will sing in New York next week, unless it is a misfit instead of a Miss-fit. But this pun is not a sample. Mr. Blake's composition of Clayton's Grand March is probably one of the best-selling pieces of the kind ever published in Boston. He did not think much of the work, and in a generous mood one day made the publishers a present of it, and they have made thousands of dollars from its sale. Such is life.

The season at the Point of Pines has been a great success. Levy has pleased large audiences during the past week.

Robert L. Downing made a feeling speech after the play of Spartacus Friday night in response to loud and long-continued calls.

Willard Spencer, author of The Little Tycoon, is stopping at the Adams House.

A. L. Erlanger, of James A. Herne's Minute Men co., is at the Creighton House.

W. H. Foster and Zelie de Lussan are at the Tremont House.

H. C. Barnabee is at the Revere House.

Osmond Tearle and Minnie Conway occupied a box at the Hollis Street Theatre on the opening night. So did William Warren.

Janet Edmondson is at the Oxford.

PHILADELPHIA.

The continuance of very hot weather has necessarily caused many light houses during the past week. It would probably be better to open theatres here about the 1st of October, and close season upon the 1st of July, as June is not so warm a month as September.

The Arch Street Theatre opened 6th, and looked very bright and pretty. The house have been reupholstered and decorated in light tints, and the entire interior brightened. In the lobby have been placed two immense mirrors, the largest of their kind in the country. They extend from the floor to the top of the vestibule, their dimensions being 142 by 76 inches. They have a three-inch bevel, and are surrounded by rich and heavy frames. They give a brilliant effect. Mrs. Drew wisely decided to open her house with an old English comedy, hence we have been treated to an excellent performance of Bulwer's Money, rendered by the following cast:

Evelyn	Maurice Barrymore
Sir John Vesey	R. F. McClannin
Sir Frederick	Hart Conway
Mr. Graves	William F. Owen
Lord Glossmore	Julian Mitchell
Dudley Smooth	George Devere
Mr. Stout	William Herbert
Mr. Sharp	Luke Martin
John	Walter McNichol
Thomas	H. J. Smith
Lady Franklin	Mrs. John Drew
Clara	Georgie Barrymore
Georgiana	Netta Guion

With such a cast it seems almost superfluous to say words of praise. Nothing but the grossest of negligence could have made a bad performance, and this too was out of the question, for each actor was conscientious and the combination was one of rarely even merit. Mrs. Drew, who appeared for the first time as Lady Franklin, added to her laurels, not only by her superb acting, but by her entire willingness to keep the part within its proper limits. She made no effort to win undue attention to a secondary part, but still could not conceal her greatness. W. F. Owen, the prominence of whose role, Graves, leans itself upon notice gave a performance that could hardly be excelled. His interpretation and [illegible] were alike historic. Of the rest of the cast I forbear to speak, only because there would be a [illegible] monotony of praise. This week Sara Kendall in A Pair of Kids; 20th, Neil Burgess.

At the Walnut Street Theatre Talked About has continued to gain favor. Mr. Cowper, in his latest piece, has succeeded in producing a very pretty play, which, if it succeeds, will owe its success more to the genius of the principal co. than to the genius of the playwright. I say this not in disparagement of the author, who has already proven that he can write a play, but because it lacks that touch of nature the want of which [illegible] in the brilliancy of art. There is a resemblance in the play that reminds us of any [illegible] we have ever known. The author may [illegible] originality, but it is a claim that must be [illegible] becomes of the "mirror held up to nature," or what would we think of an artist who gave us an original conception of any animate object. The literary merit of the play is deserving of much praise, but dramatically the work is not strong. However, the work is in some respects so meritorious that the final judgment must be in its favor. It is safe to test a play as we pass upon the merits of certain beverages, by the pleasure in the moment of partaking, and by the delicacy of the after flavor. Certainly, judged by this standard, the play may be called a success, for its bright, sparkling lines and pleasing situations afford much present enjoyment, and it lingers pleasantly within the memory. The cast deserves almost unqualified praise. Viola Allen, as Fiorelli, the waif, made a very favorable impression. She looked remarkably pretty, and her acting was marked by intelligence, refinement and quiet, well-governed force. Although she was handicapped by a part that was never written for a star, and which in fact is made to feed almost every other part in the play, she proved her ability to shine in modern drama, and need have no fears for the future. Leslie Allen, as the Rev. Silas Baldwin, gave a fine bit of character acting and shed lustre upon a good part. D. G. Longworth, as Christopher Cross, clockmaker, organist and choir-master, had the star part and handled it splendidly. His interpretation of the character was excellent, and the quiet, telling way in which he spoke the humorous lines which fell to his share made them doubly enjoyable. Edith Barrymore, as Cady Sleete, a diminutive but determined person, is entitled to a considerable share of praise, and the rest of the co. certainly merits no censure. This week, Richard Mansfield in Prince Karl; Zitka, 20th.

Ada Gray has opened a season at the Chestnut Street Theatre in Frank Harvey's comedy-drama, A Ring of Iron. While Mr. Harvey has used no new material, he has nevertheless produced a strong play, well constructed and exceedingly entertaining. The story is as follows: Sir John Graham, a younger son, goes to Australia, where he is known as Jack Gordon, or "Gentleman Jack." Under this name he marries, but after the birth of a child he learns of the death of his elder brother, and deserting his little family, returns to England to claim his estate. He has concealed his name and prospects from his wife, and, supposing himself safe from discovery, is about to lend to the altar a young heiress, when he is confronted by his wife, who demands justice. In a stormy interview he refuses to recognize her claims, tries to wrest from her the marriage certificate, and finally places her in a private madhouse. She is rescued by Dr. Meredith, a former lover, assisted by a humble friend, and arrives in time to prevent her husband's marriage to another. Sir John is then placed in custody and commits suicide behind the bars. The comedy element, which is excellent, is brought about by some humble friends who shelter Mary Gordon in her days of adversity, and who are intimately connected with the development of the plot. Mary Gordon is a part well suited to Miss Gray, and her performance was an agreeable surprise. As the injured wife she won sympathy by the quiet dignity of her grief, and in the scenes with her recreant husband, and with the brutal nurse in the mad-house, she arose grandly to the situations and acted with impressive force without any exaggeration of voice or manner. Her performance was harmonious throughout and reflected great credit upon her discernment. George Learock, as Sir John Graham, presented a villain of a somewhat uncommon type. He was easy and polished and delivered his lines as a man in his walk in life would be apt to speak them. He has a fine voice and he successfully resisted the natural desire to display its deep tones, thereby proving his intelligence and his respect for his art. A. Z Chipman, as Dr. Meredith, was at times somewhat faulty in his reading, but acted the part acceptably. W. C. Crosbie, as Sam Thorpe, a workman, and Jennie Satterlee, as Nancy Drake, Sam's sweetheart, and afterward his wife, were really excellent in these two good comedy roles, and they were ably seconded by Nellie Irving as Selina Thorpe and J. F. Watson as Timothy Climber, her lover. The other characters were well cast. One praiseworthy feature of the play is the manner of despoiling of the villain. Instead of making him blow out his brains in the presence of the audience, and thereby creating a harrowing scene, the curtain falls upon his arrest, and in the next act we are told of his suicide in prison. There is nothing painful in the interest excited by the play, although tender human sympathy follows the heroine all the way. The comedy, although a trifle boisterous, is alway clean and excessively mirth provoking. A charming little baby is introduced and adds to the naturalness of the play. A Ring of Iron returns 30th. This week, Mrs. D. P. Bowers.

McNish, Johnson and Slavin's Minstrels played a very successful engagement at the National Theatre. The co. is very strong. The short sketch, The Bridal Trip, with Bob Slavin as the principal character, was received with shouts of laughter and rounds of applause. Silence and Fun, by Frank McNish, has all its old-time merit, and the Little Fly Coon, which concluded the performance, was a clever travestie. This week, Our Boarding House; 30th Edwin Arden in Eagle's Nest.

On Saturday night last the Arch Street Opera House opened, the attraction being the trade-mark, Simmons and Slocum's Minstrels. The house was packed to the doors and enthusiasm reigned. When Simmons and Sweatman were announced, and came upon the ends, the applause was continued for several minutes. The co. is made up of excellent material, and the performance was correspondingly good. Among the vocalists Chauncey Olcott bore away the palm. Joe Hart made a genuine hit and the audience seemed loth to part with him. W. P. Sweatman, with his "Little Ah Sid" and his funny sayings, kept the house roaring. The Ball Players' Exercise, a sketch by E. N Slocum, which closed the first part, was very clever. Among the other good numbers were Musical Moments by Adams, Casey and Howard; the comic imitations of Eddie Fox, and the Earth-Quakes by the Big Four. The setting of the first part, a grand palace interior, painted by E. H. Chase, was very handsome.

At the Central Theatre the attraction has been Lang's Comedy Comiques and Indian Brass Band. They met with fair success, but the performance did not particularly impress me. Mr. Gilmore introduced the first of his new importations, Stebb and Trepp, in grotesque characterizations; Darby and Joan, Hans and Susannah, and The Artist and The Lay Figure. They were very funny, and their fame drew many to the house. This week, Lester and Allen's Minstrels; 30th, W. J. Gilmore's Trans-Atlantic co. of Novelties.

Forepaugh's Theatre has been turning people away all the week. The Attraction was A Messenger from Jarvis Section. Dan'l Gilfether, who played the title role, proved himself an excellent actor, and that the mantle had fallen upon proper shoulders. Jessie West, as Clisp, shared the honors. This week, Lillian Lewis in The Creole; 30th, John W. Jennings in Confusion.

Dots: The Eleventh Street Opera House furnished during the week an excellent entertainment. Part first concluded with a very funny sketch portraying a local sensation and entitled Our Mayor of the Times. It introduces Hughey Dougherty, Charles Goodyear, Frank Dumont and others. Rice and Barton gave a pleasing musical melange; William Bryant displayed his remarkable proficiency with the bones, and Luigi Del Oro won much applause by his unique musical act. The programme embraced many other pleasing features.—The Casino continues to draw well, having been much favored by the weather. The Mikado will be put on this week with Jennie Prince as Yum-Yum and Ad. Grant as the Mikado.—The Chestnut Street Opera House opens this week with Henrietta Chanfrau in Sir Charles L. Young's play, The Scapegoat.—Manager Fred. Zimmerman has just returned from abroad and is looking happy and hearty.—A. S. Pennoyer starts for Cincinnati this week to join Kiralfys' Rat-Catcher co., for which he will do the advance work. The tour will extend through the West, reaching San Francisco in December.—Herrmann the magician will open a preliminary season of two weeks at McCaull's Opera House 27th.—Sidney Rosenfeld has taken up a temporary residence here to superintend the production of his Mystic Isle at the Temple Theatre.

ST. LOUIS.

The business at all the Theatres has been good during the week. The Grand has had the largest houses. A Tin Soldier opened 5th, to a packed house, and the houses have been well filled.

The Thompson Opera co. played a return engagement at the Olympic to fair houses. The Mikado and Macaire were the principal operas produced. Tellula Evans, in the principal roles, made a good impression and sang acceptably.

E. T. Stetson, in Neck and Neck, gave a week of thrilling and blood curdling melodrama at the People's. The crowds during the week were mostly in the upper tiers. Fannie Louise Buckingham, 13th.

Dick Gorman, at the Standard, did not draw as well as he deserved, but had fair houses. This week Jennie Lee in Mazeppa.

The Palace has had a good programme for the week. After a fair first part, Master Haney was first in the olio in a fine pedestal clog, followed by Girtie Holden, Garry Hopper and Carrie Hall in a sketch entitled Secret Service. Carroll and Nealy, Ned Thatcher, Bryan, Moulton and the Forrester Sisters, Shannon and Haney.

Wiley Hamilton has packed the cosy Casino during the week, and furnished a programme devoid of anything broad. Charley Harris, the Sheppard Sisters, Clark and Williams, Richmond and Glenroy, Gilbert Sarony, and after piece entitled, A Mock Marriage.

The Museum is doing a good business. The Newcomb Family are the great cards.

Items: Frank Williams is here booming the War Diorama that opened at Pope's, 13th.—W. A. Thompson gave two nights for the benefit of the Charleston sufferers. Citizens took hold of the enterprise and about $2,000 was realized.—Charles Pope has completed his co. and began rehearsals. Harry Meredith is leading man.—Mr. Hanaerty continues to crowd the Siege of Paris.—The exposition opened 6th, and the first night forty thousand people passed the various turn stiles. Liberati, assisted by the Cavalry Post Band, will conduct the Music Hall for two weeks, after which Gilmore and a band of sixty-five will open.

CLEVELAND.

The new Park Theatre opened its doors under the management of John A. Ehrler, 6th. On entering the theatre one can hardly realize that a few months ago it was a ruin. It is now, I will venture to say, one of the coziest and prettiest theatres in the West. Neither expense nor pains have been spared in rebuilding it, and it now stands, Phœnix-like, arisen from its ashes, and handsomer than ever. The Carleton Opera co. in Nanon was the attraction, and the house was packed by a very select audience. Ray Samuels, as Nanon, was charming, though her voice was not a phenomenal one. As the Marquis D'Aubigne, William T. Carleton made a decided hit. His handsome figure and rich baritone voice took the audience by storm. Joseph S. Greensfelder, as the Abbe, received several encores for his work in the last act. The co. was good all through.

The Cleveland Theatre also opened its season on Monday evening, presenting The Lights o' London. The house has been completely overhauled, and Mr. Jacobs certainly deserves a large share of the Cleveland public's patronage in return for the theatre he has thrown open to them. The house has been entirely remodelled; boxes and a new drop-curtain put in. It is lit with incandescent light. The scale of prices is ten, twenty, thirty, fifty and seventy-five cents. Business has been very large all week, and the "standing room only" has been hung on the outer wall every evening.

At the Euclid, We, Us and Co., held the boards all week.

Heuson Brothers, the musical specialists, appeared in Our Minstrel Boy's at the People's Theatre. They are exceedingly good in their specialties, but they can't act. Support poor.

Squibbits: The Messayer-Vaughan combination gave a performance for the benefit of the Charleston sufferers at the Wednesday matinee. Amount realized, $92.13, which was handed to Mayor Gardner, to be forwarded to Charleston.—Managers Hartz and Messayer have been following in the wake of Richard Mansfield, when he was at the Madison Square, and have doled out ice-cream to the ladies between the acts.—The Academy of Music has succumbed. Manager Snelbaker shook the dust of Cleveland from his feet last Monday. Sid France played two nights in Dead in the Hold. The theatre was closed up, however, on Wednesday, and Snelbacher's creditors realized the fact that he had skipped. The house had been open three weeks.

SAN FRANCISCO.

SEPT. 7.

Theatres prospered last week. The Palmer co.'s mixed bill at the Baldwin attracted larger audiences than any other during the five weeks' season. Carrie Swain repeated her former triumphs at the Bush. Oregon did badly at the Alcazar. There is no merit in the play to warrant a different result. It is probably the poorest work ever produced at this beautiful theatre. Iolanthe crowded the Tivoli nightly, regardless of the fact that some one mailed a lot of postal cards, advising and begging its withdrawal.

Billy Emmerson's Minstrels have made a hit.

There was a society crush at the Baldwin last night to greet the Duff Opera co., which opened in The Mikado. While the audience evidently received the new comers with considerable delight, the critics to-day do not agree.

The other opening last night occurred at the Alcazar, where a full house greeted J. W. Long and his Private Secretary co. Next to Long's Secretary, George Osborne's Cattermole was a chief attraction. Jeffreys Lewis follows in East Lynne 13th.

Items: The German Theatrical co. produced The Journalist at the Baldwin Sunday night. Herr Mitterwurzer again demonstrated his fitness to play great parts. Ein Lustspeil and one act of L'Assommoir are announced for next Sunday.—There must be considerable magic in Carrie Swain's hand-spring, as the Bush Street Theatre still contains large audiences nightly.—Maud Harrison is a very attractive little woman. Her Lady Hilda at the Baldwin last week was the subject of much favorable comment.—Harry T. Emmett, but lately arrived from Australia, played the role of Henry Marsland in The Private Secretary at the Alcazar last evening.—Manager Charley Hall, of the Bush, accompanied by his charming wife, will make a flying trip East and bring home some novelties for the future.—After having finished a six weeks' engagement with Modjeska, Trella Foltz has returned home.—The Park Theatre, Oakland, still remains closed.—At the Oakland Theatre, however, the Pyke Opera co. has been singing to very good audiences during the week.—The Palmer co. opened the new Metropolitan Theatre, in Sacramento, last night.—The Eden Musee is closed, and will remain so for a few weeks, preparatory to being reopened on a larger scale.—Jeffreys Lewis begins an engagement on the 19th at the Alcazar, in East Lynne. She occupied a box at the Baldwin the other night to witness the Palmer co's performance of Saints and Sinners, and I thought she had grown handsomer than ever, if that were possible.—On the 18th inst. Sells Brothers' Circus and Menagerie opens here for a week.—E. M. Holland has grown upon us wonderfully in the Palmer productions at the Baldwin, and has become almost as great a favorite as his brother Joe was at the California.—There is some probability of Ben and Idalene Cotton filling the interim between the closing of Carrie Swain's engagement and the coming of Hoyt's Tin Soldier at the Bush Street Theatre.—The Duff Opera co. has visited the Tivoli in detachments this week to see and hear Iolanthe.—Minnie Wallace will make a Coast tour with the play of Oregon, which Mr. Wallace says Mr. Miller didn't write, while Mr. Miller in turn emphatically states that Mr. Wallace never saw.—Arthur Messenger, Dave Watkins, George Meyers and D. Wohfeld, ushers of the Bush Street Theatre, struck and quit Sunday night, and I hear, without confirmation, that Manager Hall, Treasurer Gottlob and Assistants Swift and Hatch temporarily officiated.—The fearless Jaguarine will shortly arrive, and in consequence horseback combats, fencing matches and such will be resumed much to the delight of ye lover of the arena.—Louis Schmidt's orchestra at the Bush is a joy forever. One does not regret the intervals between acts when such entrancing music can be heard.—Pretty Helen Mason will shortly make her appearance in French with Paul Juignet's co. at one of our leading theatres.—It is stated that Isabel Morris will hie herself to Australia after the Osmond Tearle season at the Baldwin, in which she plays leading parts.—After Iolanthe at the Tivoli comes Fatinitza, the Brigands, after which a new musical comedy will be brought out, entitled Business is Business.—Viola Dayan is home from Boston looking pretty as a picture. She goes abroad in a few weeks for further study.—One of the handsomest exhibits at the Exposition this year is the furniture display of Krelling Brothers, who are are not only proprietors of the Tivoli Opera House, but the largest manufacturers of furniture in the city.—Paul Juignet will soon return from his country jaunt and start his stage-manager, Louis Imhaus, to rehearsing the French Comedy co.—Alf Hayman has gone East in advance of the A. M. Palmer co.

CHICAGO.

The theatrical events of the past week do not call for extended notice, with the possible exception of Frank Mayo's fine drama, Nordeck, which has been seen now in most of the principal cities, and everywhere credited with being a splendid piece of dramatic writing, most admirably presented. The play was well put on at the Grand, Mr. Mayo and a strong co. doing all that was necessary to bring out the strength of the dialogue, but the audiences have been small. Nordeck is, I fear, a notch too high for the average theatre-goer, whose idea of a play reaches up to a Tin Soldier as a rule. This week Mr. Mayo will try and awaken interest by offering The Three Guardsmen. Kate Castleton, 19th.

The Kiralfy spectacle of Sieba closed a great two weeks' business at the Opera House, and this week gives place to the whimsical absurdity, We, Us & Co. McCaull Opera co. 20th.

A Bunch of Keys, at Hooley's, met with a fair reception. The Keys are getting worn and rusty and do not unlock the cash-boxes of the public so easily as heretofore. This week, Alone in London, with Cora Tanner as the star. The Private Secretary, 19th.

Zitka has drawn a fair amount of patronage to the Columbia, and the efforts of some of the co. have been rewarded with applause. It is plain that the spectators are all the time in dread of something very bad and puerile, for most of the time they sit in anxious silence. Of course the play is really not so vile as to warrant utter condemnation, but it is not pitched very high in virtue. Gustavus Levick will this week take the place of Leslie Gossin in the leading role. Pepita 20th.

William Redmond and Mrs. Thomas Barry have had fair success at McVicker's Theatre in their comedy work, but neither of these clever people appear to so good advantage as in romantic drama. This week Lady Audley's Secret will be played, with Mrs. Barry as Lady Audley and Mr. Redmond as Robert Audley. Lotta in Little Detective Sept. 20.

The minstrels continue to hold their own at the Madison Street Theatre. A change of bill is made weekly.

Frank Aiken had a profitable week at the People's. This week J. Hay Conner in Michael Strogoff.

Laura Dainty, in A Mountain Pink, had a good week at the Standard. This week, The Lights o' London.

Milton Nobles in Love and Law pleased large audiences at the Academy of Music. This week, E. T. Stetson in Neck and Neck.

The Casino found The Mikado and Iolanthe so profitable that another week is to be given to these operas. Next week, Little Lohengrin.

The Windsor, the new theatre on the North side of the city, is to be opened 20th. P. H. Lehsen, of Syracuse, N. Y., is to be manager, assisted by Bruno Kanschott. The opening attraction is not yet announced, but will be a comedy with a popular star. Among the attractions booked are Sol Smith Russell, Prince Karl, Emmett, McCaull Opera co., Modjeska, Rhea and Hungarian Students.

Items: Manager Hooley has come back to the city looking hale and hearty after his Summer vacation.—Hattie Anderson has joined the Casino co. She is a favorite here.—C. L. Williams, the young and popular manager of A Pair of Kids, Ezra Kendall's comedy, says that the season opened in Columbia, Pa., last week to all the house would hold, and business has been great everywhere. No one deserves prosperity more than Charley Williams.

BALTIMORE.

Business was light at the Holliday Street Theatre last week during Dan Sully's engagement. His new piece, Daddy Dolan, is a pretty little domestic drama, with nothing novel either in plot or situations, but well put on the stage and interpreted by a good company. The star is a thoroughly natural actor, and gave a clever performance of the jovial old Irishman. Max Arnold was at home in the dialect part of Eschler, and Nellie Kean made a fair Lena; she looked well and cried satisfactorily, and that was all she had to do. The singing of the quartette in the last act is a feature of the performance. Their selections of songs are new and well sung. On Monday night McNish, Johnson and Slavin's Minstrels opened to a big house. Next, Richard Mansfield in Prince Karl.

W. T. Bryant and Lizzie Richmond have had a very good week at Ford's Opera House, but their comedy (?) is far, far from being very good. Bryant and Richmond are clever and capable of doing good work, but they cannot do it in any such piece as Keep it Dark. This name is most appropriate. It will remain another week, and will be followed next week by Ezra Kendall.

At the Monumental Theatre Davene's Allied Attractions gave a good variety programme to a good attendance all the week. Among the prominent features of the show were the Irish act of Conroy and Dempsey, a first-rate pair of comedians, and the sketch of the Nelsons. This week J. L. Keenan's Own Specialty co., with a long and strong array of variety magnates, is playing to well-filled and well-pleased houses. Next, J. J. Magee's Specialty and Comedy co.

Across the Continent has always been a standard attraction with the lovers of the sensational drama here, and consequently the Front Street Theatre had a boom last week. The audiences applauded the actors and the situations with as much zest as if the play had been a novelty. R. Fulton Russell made a handsome, satisfactory Joe Ferris, and the supporting co. was good. The Leonzo Brothers, with their dogs, began the week on Monday night to a fair-sized audience, opening in The Dog Spy. Thursday and the rest of the week The Planter's Child will be given. Next, Our Minstrel Boys.

The Monday matinee at Harris' Museum was well attended, when N. S. Wood appeared in The Boy Scout. The week will be divided between The Boy Scout and The Boy Detective. Next, Our Boarding House.

Vibrations: Several benefits were given last week for the Charleston sufferers.—The result of the one at Ford's Opera House was a check for $4,000, which was promptly forwarded to the afflicted city, and the concert of the Baltimore Musical Union, at the Holiday Street Theatre, on Friday afternoon, netted something over $2,000.—On Wednesday of last week the wife of Manager P. Harris, of Museum fame, presented him with an heir, and he is correspondingly happy.—R. Fulton Russell, who was playing in Across the Continent, at the Front Street Theatre, last week, was at one time a member of the stock co. at Holiday Street Theatre.

CINCINNATI.

The attendance at Heuck's during the second week of Matt Morgan's exhibition of war pictures was an improvement over the preceding. The pictures are twelve in number, and include the battles of Belmont, Donaldson, Shiloh, Vicksburg, Gettysburg, Mission Ridge, Yellow Tavern, the Wilderness, Atlanta, Five Forks and Appomatox. The lecture which accompanies the exhibition is delivered by General W. T. Clark, formerly Adjutant General of the Army of the Tennessee, and is both entertaining and instructive. This week Haverly's Minstrels, followed 19th by Kiralfy Brothers' Rat-Catcher.

Ever-popular Tony Pastor and his co. closed a fairly successful week's stay at the Grand 11th. Outside of the general manager the troupe includes such clever people as the Du Rell Brothers and Harry Morris. This week Evangeline, followed 19th by Bunch of Keys.

Will Ezeneesy, who has charge of business at the People's, is doing his utmost to make matters interesting for the habitues of that house. The Beaven's Burlesque co. closed a very successful week 11th, and will be followed current week by Clarke and Rategan's Minstrels. Le Clair and Russell 19th in A Practical Joke.

Between Acts. The benefit tendered the Charleston earthquake sufferers at Heuck's 10th netted fully $700. The Fall of Babylon presented at the Union Base Ball Park past week by the Order of Cincinnatus cost $27,000, and the receipts to date have amounted to $18,000. The spectacle will be continued current week, and with ordinarily fair weather the attendance anticipated will not only cover expenses but add somewhat to the treasury of the liberal-spirited organization.—The spectacle is presented in the most liberal style, the stage being fully 400 feet in length and 100 in depth, and the number participating will aggregate fully 800.—One or more of the local journals announced that Montgomery Phister, dramatic editor of the *Commercial Gazette* (and your correspondent can add, without straying from the path of veracity, a clever fellow generally) had resigned to accept a position on the New York *World*. Phister, however, assures me that the rumor is without basis.—Frank Pohl, who has been killed at Kohl and Middleton's Vine Street Museum past week as the human anvil, was severely injured 10th by a powerful fellow breaking a stone on his chest. Pohl is now in the Cincinnati Hospital undergoing repair and will probably retire from the museum business.—Eugene Jepson in his new play, The Tide of Fortune, scored a hit at Harris' Museum last week, the attendance being sufficiently large on several evenings to call out the "standing room only" sign.—At an informal meeting of the local managers, held 10th at the Grand, it was practically decided to dissolve the lithograph pool. Each manager will in future look after his own lithographing and can issue lithograph passes or not as he may deem expedient.—Robert L. Downing is booked at Heuck's Opera House for week of Oct. 3.—Ivy Leaf at Havlin's current week.—Manager Charley Smith is holding his own at the Vine Street Opera House.—The Lisa Weber Burlesque co. is booked for a week at People's, beginning 26th.—Arizona Joe will depict the Wild Western style of drama at Harris' current week.—Gus Bothner is in town in advance of the Bunch of Keys comb.

CHARLESTON.

Historic old Charleston, our beautiful and beloved "city by the sea," has in a short space of time sustained four great calamities. First, the great fire of '61; next, the bombardment by the Federal forces; then the disastrous cyclone of but a year ago, from which we were just recovering, and now comes the crowning calamity, the terrible, never to-be-forgotten earthquake of Tuesday night, August 31, 1886, which nearly wrecked the city, and in which several lives were lost. Many of the public buildings and churches, nearly all of the brick buildings and several wooden buildings have been seriously injured. The loss is estimated at from $3,000,000 to $5,000,000. The Academy of Music is numbered among the few brick buildings which have been but slightly injured. Subscriptions are coming in freely, and up to this writing $170,000 has been received. Our hearts are filled to overflowing, and we are truly grateful for the kindly sympathy expressed and the helping hand promptly extended, not only from those near to us, but from all over the country—North, South, East and West—from men in all branches of business, journalists, bankers, merchants, and from that profession which contains so many big-hearted, whole-souled members ever ready to assist suffering humanity—actors.

Of the timely aid offered by the profession, the *News and Courier*, in a spirited editorial, says:

"The members of the theatrical profession—warm-hearted always—have made Charleston's needs their special care. During the past week collections were taken up for the Charleston sufferers in every theatre in New York. In Baltimore a special theatrical performance was given for the benefit of our poor people."

Let not the con. already booked or those who intended to come, skip Charleston on account of the earthquake. Last season's business, in spite of the disastrous cyclone, was more prosperous than the previous year. After the labors of the day people must have recreation and relaxation; the harder they work the more they need it, and what purer or more elevating recreation than seeing a good play well performed? Standard attractions will be well patronized, and should not desert us at the time when we will most appreciate them.

The following feeling and beautiful letter is from Edwin Booth to an old friend in this city, enclosing a check for $1,000:

BOSTON, Sept. 1.

My Dear Old Friend:

The earthquake horror reminds me that I have (or had) many dear friends in Charleston. I can't help all of 'em, but if the enclosed can relieve you and the dear ones, use it—would to God I could offer more. Bad as it is it might be worse. The Almighty loves us despite His chastisements. Be true to Him. He will not desert you. My little life has been a chapter of tragedies, as you know, but I have never despaired—never lost my "grip" of the Eternal Truth. "The worst is not" so long as we can say, "This is the worst."

Give my love to all old friends of mine, and assure them that though I may never see them again in the flesh they are vivid in my memory, "wreathed in roses" and red ribbons. Your old friend,

NED.

The energetic and enterprising *News and Courier*, to the surprise of many, was issued as usual next morning, with a graphic account of the earthquake, since which editors and reporters have been working like Trojans.

Manager Keogh has just returned from his Summer trip and is busily engaged in having the plastering fixed in the Academy.

BROOKLYN.

On Saturday night of last week the 55th season at the Grand Opera House was brilliantly opened by a fine presentation of poor Bartley Campbell's Clio to an overflowing audience. A success at the Grand is a grand success to a pecuniary point of view, as well as to its artistic value, for the auditorium is spacious, and when the house is anything like full the cash-box to the treasurer's sanctum is plethoric with shekels. Hamlet remarked: "The play's the thing," and so it is under ordinary circumstances. But on the opening night of the season, when the managers of a theatre have expended "big money" in improvements, there are other things to be considered and commended besides the play itself, and before the critic spreads himself in regard to what is seen when the curtain is raised, it behooves him to do justice to the curtain itself. It has been customary for some time past for amateur artists and witty newspaper men to poke fun at the old drop-curtain of the Grand, representing the Yosemite Valley. It was not a masterpiece, but, on the other hand, it was flat such a dash on the funny men of the local press made it out to be. Still, it is gone, and for this much thanks, for now the conscientious and dramatic critics are out of business, as it were. They are out of business because Messrs. Knowles and Morris have come to the front with two new curtains, neither of which can be criticised adversely, inasmuch as the painting on them is concerned, for the simple reason that there is no painting on them at all. The drop is composed of about one hundred and twenty yards of green baize, and as early comers gaze upon it and sit in solemn silence they wonder what the other curtain is like. About the time the orchestra players appear the green baize disappears and a really handsome curtain is exposed to view. Although there is no scene represented, the curtain itself is seen to be a work of art, and the artists hail from the workshop of Wechsler and Abraham. The material is Turkish satin, and the color is what is called "Ponceau," which is a half-way house between crimson and garnet. The silk plush with which it is trimmed is of gold color, and is ornamented by a tasselated net fringe. It is handsomer than any curtain of the kind in Brooklyn, and is a superb improvement to the Grand. The private boxes have been newly and handsomely upholstered in Turkish satin and silk trimmings, lambrequin-shaped, and dados repose in rich upholstery, while lace curtains of exquisite texture from the Nottingham looms were noted and admired. Messrs. Knowles and Morris have put out several thousands of dollars in these and other improvements; but the outlay will pay in the end, and in fact has begun to pay in the beginning, for a packed house was the order of the day, or rather the night again on Monday, and business improved as the week advanced.

Clio was presented with superb stage settings, with a full and well drilled *corps de ballet* and by a cast which compares favorably with that of last season. As a "show" it is well worth seeing, but it has this fault, that for a drama it has too much of the spectacular element, and for a spectacle there is too much of the dramatic. Ice cream is good in its way, and a cup of hot and fragrant coffee is also good in its way; but coffee and ice cream do not go well together. Cornalba is an exquisitely graceful dancer—great in her line—and she well deserved the applause with which she was greeted, as well as the magnificent floral offerings which were handed to her over the footlights, and which of course she was quite surprised to receive. But to "star" a great danseuse in a drama in which she takes no part is in questionable taste. John L. Burleigh, as Fabian, was manly and natural, and Sybil Johnstone was exquisitely effective as Clio. The other roles were generally well taken, Mr. McCready was quite funny as Pietric, the ballet is composed of efficient and well-formed people; the classical groupings were excellently done, and the earthquake scene goes without a hitch and is extremely realistic and effective. Next week, Kate Claxton in Arrah-na-Pogue.

At the Park Theatre on Monday night a fairly large audience gave a hearty reception to Aimee and the very excellent artists by whom she is supported. To see Aimee at her best is to look upon acting which in its line is not surpassed by any artist who can be seen at present on this side of the herring-pond; and she was at her best on Monday night. In her famous songs she fully justified her reputation. "Creep into Bed, Baby," was sweetly rendered, and she made the usual hits, of course, in "His Art was True to Poll" and in "Chicken Pie." The support was very strong. Next week, A Rag Baby.

At the Lee Avenue Academy of Music, James Hardie and Sara von Leer were seen in A Brave Woman. The audience was not large and the performance was not a marked success; but if there was nothing particularly notable in the way of good acting, there was at any rate some pretty good ice cream, which was handed around to the

Coates': The Devil's Auction, in new clothes, new people, new scenery, new ballet, opened for a three nights' engagement. The newness of the company is its weakest point. The honors of the evening were earned by Ignacio Martinetti and Edith Murtha, who very cleverly filled the roles of Tony and Janet, and introduced several new songs and dances.—Hoyt's amusing musical skit, A Parlor Match, was produced on Thursday evening to a large audience. There are several good voices in the company, three or four pretty girls and a number of charming dancers.

Music Hall: The Schubert Quartette, of Chicago, made its first appearance in Kansas City Thursday evening to a fair audience, and presented a musical programme of the highest excellence.

Museum: Rent Lyons has been the attraction and has drawn good audiences. Clara Gendry, the new leading lady, filled acceptably the dual role of Lady Isabel and Miss Vine.

Cyclorama: The Battle of Gettysburg opened last Monday to a big crowd, and this new amusement enterprise has scored a success from the beginning. The storming of Missionary Ridge was thrown open yesterday (Saturday) and Hon. William Warner, representative from this district, delivered a brief address on this memorable combat.

Items: Kansas City will have next week a surfeit of places of amusements, as witness: Fair and Exposition, two opera houses, museum, two cycloramas, street parade of Kansas City Flambeau Club, business men, and bicyclers; pyrotechnic display at League Park, baseball games between League clubs, etc.—Nellie Page, of Evans and Hoey's, was once a student of the State University at Columbia.—Mr. Jefferson dined Tuesday with Dr. Robert Laird Collier, of All Souls' Church. In course of conversation Mr. Jefferson said other actors and the critics had amused themselves by chaffing him for cutting certain lines out of his plays. He remarked in explanation that when he was a young man he resolved that he would never say to any woman what he would not be willing to have said to his wife or mother and that he would say nothing on the stage in public that he would not say in private life. He added that he had never had in any way reason to regret keeping his resolution.

DETROIT.

Saturday evening, 11th, Manager White formally opened his palatial theatre, the Grand, to the members of the press, about fifty being present. The house was brilliantly illuminated, and with its rich furnishings was a spectacle of rare magnificence. After a pleasant half hour of examination the stage-bell gave a signal, and a most gorgeous drop-curtain was unveiled as if by magic, amid spontaneous applause from the audience. The curtain is a very expensive one, costing nearly $2,000, and represents Gerault's "Beauty and Booty Before a Moorish Chief." The scene shows the garden, the Moorish palace with its rare architectural beauty, and a group of Moors and captive maidens before the Chief in the foreground. The drapery on the curtain is satin plush of a dark blue shade, seemingly the real, with gold intermingled and tracery of Moorish arabesque. The delicacy and contrasts of the painting are exquisite and striking, harmonizing perfectly, and is the skilled work of Noxon, Albert and Toomey, who did all the scenic painting. After a short time spent in admiring this elegant drop, the stage-bell again gave a signal; the massive curtain rose and displayed an interior scene such as was never before seen on a Detroit stage. It consisted of a drawing-room with a combination of apartments beyond, centre doors with elaborate curtains, making the scene homelike and rich beyond description, the hangings, drapery and furniture being most magnificent. While admiring the beauty of the place, we were informed that another surprise awaited us, and following the leader all marched to Manager White's private office, which is located over the front entrance, where the rest of the evening was spent in close communion with refreshments kindly provided by the genial manager, and under the direction of caterer Swan.

Than the Grand no city in the country can boast of a finer place of amusement, and as to modern conveniences it is unsurpassed. The building is on the ground floor, with an entrance on Randolph street, and has exits innumerably. The auditorium is so situated that the noise from the streets, which is a nuisance in most theatres, is entirely obviated. The location is far enough away from the business centre of the city, so that the dust and confusion of a main thoroughfare will not mar the comfort of the patrons. The main entrance is composed of a lobby, 32x34, a vestibule, 14x18, both having tiled floors, and the foyer, 36x14, carpeted in Axminster, and richly decorated in the general style of the interior, which is of old gold and blue in Moorish designs, and the walls of the whole interior are worked in scrolls made in relief and laid in old gold. In the foyer is an elegant oak mantel with fire-place, and the walls are decorated with implements of ancient warfare. The scenery stock consists of a drop-curtain, eighteen sets of flats, with borders and wings, and over thirty set pieces. The parquette is seated with folding chairs of iron, upholstered in red plush, with foot rest and hat-rack. The parquette circle and dress circle have the same style of chair, with embossed leather upholstering and veneer seats. The private boxes are models of elegance and comfort, and have a very rich effect with the tiers of bright colored glass above, and railings of nickel and decorated interiors. There are two tiers of three boxes on each side of the stage, making twelve in all, the lower boxes holding six chairs and the upper ones four. Manager White has christened the boxes Patti, Langtry, Genevieve Ward, Annie Pixley, Minnie Maddern, May Fortescue, Clara Morris, Modjeska, Bernhardt, Alfa Norman, Rose Coghlan and Maggie Mitchell.

As to details, the management has left nothing undone for the comfort of patrons. At the left of the vestibule is a window to the check room and a ladies' retiring room with entrance from parquette circle. At the end of the foyer with also an entrance from parquette circle is the gentlemen's smoking room.

The gallery gods do not come in contact with the rest of the audience, as a separate entrance is provided with ticket-office at end of the first landing. A large waterproof canopy covering the walk and reaching to the curb-stone will be used in rainy weather and a footman in livery will be on duty each evening to open carriages, etc. The ushers and orchestra are provided with full-dress suits. There will be no crying of libretto, opera-glasses and the like. At the left of the parquette folding-doors will be opened into the cafe between acts. The Treasurer's office with the genial Ed. Salter in charge is located in the corridor near the entrance.

The officers of the house are: Lessee and manager, Charles O. White; treasurer, Ed. Salter; music director, Mark Keintz; secretary, Julius Alterange; chief usher, A. Peltier; chief doortender, William Patterson; stage machinist, J. P. Bennett; stage carpenter, Joseph Jamieson; gas engineer, John S. Robinson; master of appointments, A. M. Palmer; stage decorator, F. A. Jarvis; advertiser, E. Tobin, house officer, William Collins. The seating capacity is in the neighborhood of 2,500.

W. G. Thompson of the Brush Estate and Manager White deserve the thanks of this community and the theatrical people as well for furnishing such a model of excellence for theatre-goers. There is no doubt that this new Grand will be a success from the start, and the management informs me that nothing will be spared to make all feel at home and comfort and convenience will abound in profusion. McCaull's Opera co. appears at this house 13th, week, followed by John T. Raymond 20th, week, and Joseph Jefferson 27th, week.

Rice's Evangeline opened at the Detroit Monday and played to light business for the week. This co. with its brand-new costumes, some of which are elegant, and with new features, is a decided improvement on former representations. Evangeline is Evangeline for all that, and the masses seem to be tired of the chestnut as it were, for the ghostlike puns are mouldy in the extreme and no grand addition in the way of improvements can give it its former drawing power. The Amazon March, composed of bright maidens with shapely limbs and still brighter costumes, was a redeeming feature and repeatedly encored.

The Harlem Opera co. closed its engagement to light business at the People's last week and opened the Academy of Music, Fort Wayne, 13th. Barry Harvey in Lost in London opened at the People's 13th.

Charles E. Blaechett opened the Whitney 13th with Francis Bishop in Mugg' Leading at cheap prices. Gilday in Collars and Cuffs follows 20th, week.

Items: Colonel James E. Henry, Jr., is the latest addition to Detroit bill-posters. The veteran Colonel, Sr., says he, is a fourteen-pounder and wears his hair banged in the latest approved fashion. If the gang strike the Colonel asserts that he will place the youngster at the hel.—James Kelly has returned from his tour as press agent of Forepaugh's Circus.—J. H. Robb, Gus Williams' advance, is in town.

MILWAUKEE.

The season opened at the Grand, 5th, with Louis James in a round of Shakespearean characters. The support is excellent, particularly that of Mari- Wainwright, F. C. Huebner, E. L. Tilton and F. C. Mosely. Fritz Williams plays minor parts very acceptably. Owing to warm weather, business was poor. T. J. Farron in A Soap Bubble opened 9th. Private Secretary, week of 13th.

At the New Academy the Florences played week of 6th, presenting Our Governor, The Flirt, Mighty Dollar and Dempsey and Son. Florence's new piece, The Flirt, was not, to our mind, a success. It drags in places, and is only carried along by the Florences. The support is good, but a little foggy on the lines in The Flirt. Lotta, week of 13th.

At the People's Theatre a party styling themselves the American Opera co. gave a dress rehearsal of several operas, among them The Mascotte, Olivette and Chimes of Normandy, opening 6th. The co. is headed by Harry Brown as comedian, and we were a little surprised to see him there.

Items: The Dime Museum has resumed its old sway, and is crowded all the time. The attractions this week are many and curious.—The daily papers spoke very highly of Louis James' Shylock.—In account of ill health Geo Mortimer cancels he will not play James here again in years. We hope he will change his mind. If he don't, we will go to Chicago and spend our money when he plays there.—The warm weather rather got the better of the theatres last week.

JERSEY CITY.

At the Academy of Music G. C. Boniface presented the well worn but still popular melodrama, Streets of New York, 9th, 10th, 11th. The play was very well mounted and cast, and the attendance was excellent. Mr. Boniface's Tom Badger is well known, but the rest of the co., with one or two exceptions, was mediocre. King Hedley and Harrison's production of the military drama, Youth, opened 13th, for three nights, to a large house, and was fairly represented. Mr. Hedley assumed the leading role, and was very creditably supported by W. A. Paul, D. E. Bolton, T. E. Hall, J. H. Ryan, Harry Woodruff, Graham Crawford, F. W. Gretton, Agnes Proctor, Mary Mills and others. The play ran very smoothly, and the tableaux were thoroughly appreciated. Lewis Morrison, Celia Alsberg and a strong co. finish the week in a repertoire consisting of Faust and Marguerite, Cymbeline and Measure for Measure.

Items: Stephen Kessler is building a new theatre on the Heights, where he will produce German plays.—Mme. Janauschek is located at Taylor's Hotel.—Frank Cotton, the educated donkey man, is training a couple of goats in this city to do some marvellous tricks, one of which will be to walk a tight-rope.—Mayor Cleveland, Dr. L. F. Gordon and a number of other prominent citizens are getting up a grand sacred concert for the benefit of the Charleston sufferers. It will be held at the Academy next Sunday afternoon.—Professor Dellinger and the fine orchestra of Wareing's Theatre gave a special entertainment to the members of the press after the rehearsal last Sunday evening.—Edith Florence joins her husband, G. C. Jordan, in the Around the World co.—Wright Huntington and his pet squirrel, "Chippy," made things lively for the boys in Hoboken all last week.—Professor Wagner's music was repeatedly applauded at the Academy Monday night.—Mr. Schiller, treasurer at Cronheim's, always has a pleasant word for your correspondent when he visits the house, and is always willing to furnish information.—William Henderson, proprietor of the Academy, has fully recovered from his recent illness and is on deck again. It is whispered that he will build a new theatre here next year.

HOBOKEN.

Wareing's new theatre was formally opened Monday night in the presence of an immense audience. It is one of the handsomest houses in the State, and equals many of the best metropolitan places of amusement in elaborate mechanical arrangements. All the machinery and appurtenances are modern and many of them original. It is tastefully decorated and has a seating capacity of 1,100. The heating and lighting arrangements are perfect. The scenery is very complete and reflects great credit on F. Gredt, the artist. The theatre is one of which Hoboken may well be proud and it is to be hoped that the efforts of Mr. Wareing will be appreciated. He has a large number of excellent bookings, and with a beautiful house, handsome scenery and good cos. he will no doubt reap his reward. The Silver King was the opening attraction and it was fairly presented. The cast contained some very good people prominent among whom were C. A. Hawin, W. A. White, Sam H Verney and Eleanor Moretti. Next week, Stranglers of Paris.

At Cronheim's: Fanny Herring and a good supporting co. presented Little Buckshot week of 6th to large audiences. This was Miss Herring's first appearance before a Hoboken audience, but she "caught on," her style of drama being just what the Hoboken "gods" feed on. This week Cronheim "sees" Bob Wareing and "goes him one better" by producing The Gold King. There is a probability of lively times between the rival houses in this town this Winter, as Mr. Cronheim has already booked some very strong combs. He says he is determined to make a hard, legitimate fight, and expects to easily hold his own.

PITTSBURG.

After the opening performance of A Pair of Kids, which was well attended, business at the Opera House for the remainder of the week fell down to low water mark. This was rather unexpected, as it was the general supposition in theatrical circles that Mr. Kendall would do well here, as he had made quite a hit in this city last season as the quack Doctor in We Us & Co. Mr. Kendall has gathered about him a very good co. of specialty performers. Jennie and Arthur Dunn and Thomas E. Jackson are very good in their respective parts. E. R. Fitz and Kathryn Webster introduced an excellent musical act, and Mattie E. Fox sang a soprano solo in falsetto voice that fairly brought down the house.

The season at the new Chalet Bijou Theatre opened last week with Mrs. D. P. Bowers and her competent co. as the opening attraction. Business opened with a boom, and continued large during the week. During the engagement Mrs. Bowers furnished an excellent repertoire. She was seen in Lady Audley's Secret, Elizabeth, Marie Stewart and Macbeth. There are few actresses of the present day who are as skilful in depicting the passions as is Mrs. Bowers. Her sudden transitions from love to hatred, and tenderness to force, were accomplished in a masterly manner. Joseph Wheelock assumed the leading male characters, and his work evidenced close study and particular attention to the details of his business. John A. Lane, Mark Lynch, Rudolph Strong, Jennie Strong, Alberta Gallatin and Fanny Gillette all rendered good support.

Another week of good business must be recorded for the Academy. The show offered was not as good as the preceding week.

Davy Crockett has been handed down from father to son, and the latter did an immense business at Harris' Museum.

J. B. Polk is furnishing the patrons of the Opera House with Mixed Pickles during the present week.

The Thompson Opera co. is singing Macaire, Girola, Le Sermen D'Amour, Musketeers and The Mikado at the Bijou.

Academy patrons are being entertained by Lina Weber and her bevy of blondes. Hicks' colored Minstrels are at Harris'.

Week of 20th we are to have The Bandit King at the Opera House; Frank Mayo at the Bijou; Tony Pastor at the Academy and N. S. Wood at Harris'.

Items: Harry Ellaler left the city 6th for Buffalo, where he assumed the business management of Sheppard's Night Off co.—The device for holding hats which is attached to the chairs at the Bijou is something that should be found in every theatre in the city.—Charles Seanor goes out as business manager for the Weston Brothers. The comb. opens at the Front Street Theatre, Baltimore, 20th.—Le Clair and Russell played to good business at Uniontown, Pa., 8th.—Father Time has dealt leniently with Joseph Wheelock. He seems to be as sprightly and eager for work as ever.—Harry Williams' Kernell co. comb. will open at Hyde and Behman's, Brooklyn, 27th.

ALABAMA.

HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): Our season opened 9th with Wilson and Rankin's Minstrels to a large house, despite warm weather. Co. gave entire satisfaction.

ARKANSAS.

LITTLE ROCK.

Hyde's Opera House (George H. Hyde, manager): Our season opened 6th with Will L. Smith's Swiss Bell-Ringers. As this was election day, the audience was very small. The co. repeated the performance 7th to a large audience.

Personal: H. G. Farley, formerly assistant manager at Hyde's Opera House, has accepted a similar position in Houston with Mr. Greenwall.

CALIFORNIA.

WOODLAND.

Woodland Opera House (H. S. Beals, manager): Bella Moore co. 2d in A Mountain Pink; Pygmalion and Galatea 3d; The Danites 4th. Highly pleased audiences.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Margaret Mather closed a most successful week's engagement, both artistically and financially, 4th, when Macbeth was presented to a large house. Upon the opening night, August 30, Miss Mather impersonated Juliet for the 579th time, when a souvenir of original poems, recently contributed by California's most eminent authors and dedicated to Miss Mather's genius, were presented to the audience. The large audience was delighted, and encores were numerous. Romeo and Juliet was repeated 2d and matinee 4th. The Honeymoon was the attraction 11st, when the people were so well pleased that they requested a repetition. No less of a success was The Lady or Tyons 1st, Leah the Forsaken 2d and Macbeth 4th, when the large audiences were completely carried away. Manager Wyatt has given us several fine attractions lately, the most noticeable of which are Miss Mather, and Mme. Modjeska.

Item: Manager J. M. Hill and Business Manager F. G. Prescott made many friends while here, and your correspondent is indebted to them for favors.

CONNECTICUT.

HARTFORD.

Roberts' Opera House has passed into the hands of Jacobs and Proctor, and hereafter will be known as Jacobs and Proctor's Opera House. As noticed in my special last week the improvements are many. Not the least important is the scenery, which has been entirely repainted. A scenic artist has been engaged for the season. The old orchestra of five or six pieces has been replaced by one of ten. It is under the leadership of Professor Dockey. An elegant Brussels carpet has been laid in place of the matting in the aisles and lobby. Six ushers in full dress suits are always in attendance; there is a free hat and cloak room, and, in fact, nothing has been left undone to make the house a cheerful and pleasant resort.

The opening attraction, Mogus' Leading, with Frances Bishop in the leading part, assisted by Alfred McDowell's excellent co., has drawn good-sized audiences, notwithstanding the extreme heat of the past week. Joseph Dowling and Sadie Hasson, in Nobody's Claim, are booked for this week.

Items: It is unlikely that the Americus Theatre will be reopened this season. The location of the house is bad and no money has been made out of it for several seasons. It was rumored that some party from Beaver would run it, but up to the present nothing has been done to indicate its opening.—Letters from Frank Lawton, with Sol Smith Russell, advise me that their new piece has made an immense hit.—Vice Consul Penfield, of London, who, while a journalist here, made quite a success as an amateur manager, playing combinations on percentages, has been visiting his home in this city for the past few weeks.

NEW HAVEN.

Carll's Opera House (R. J. Carll, manager): The T. P. W. Minstrels opened the house for the season last night (13th) and pave the way for Lost in London, which is booked for the rest of the week.

New Haven Opera-House (Horace Wall, manager): James O'Neill opened the season with Monte Cristo, 9th and 6th, and did an excellent business. The co., although substantially the same as last season, was in parts inferior to it. The noticeable weak points were Mr. Price's Caderousse and Mr. Gould's Fernando. Grace Russell as Mlle. Danglars made a favorable impression, and O'Neill as usual played his part well until the last act, which he spoils by unwarrantable buffoonery. Kate Claxton and Charles Stevenson in Arrah-na-Pogue did a light business 20th and 21th. It appeared to be regarded as a back number. Bartley Campbell's White Slave was the week's opening attraction on 13th. The rest of the week will be filled out, opening Thursday with Robert Mantell in Tangled Sins. An entertaining play is promised.

Bunnell's Opera House: The Bennett and Moulton Opera co. sang a round of comic opera, last week, and were not up to their previous records. Although business was fair, a better co. would have drawn bigger money. J. W. Ransone opened in Across the Atlantic, 13th, and had a good house.

American Theatre: Our Strategists did well and made way for Lucky Ranch, which runs the rest of the week.

Items: The electrical lighting at the New Haven results in cool auditoriums and hot galleries.—Manager Carll has returned from Bar Harbor.—Manager Hall takes up his Winter home here presently.—Three matinees weekly at Bunnell's now instead of six. Prices as follows: Ten, twenty, twenty-five and fifty cents.—The American has been refitted.—In his house programme Manager Hall sails into cheap shows and actors with a good deal of meanness.

SOUTH NORWALK.

Music Hall (S. M. Knapp, manager): Harrigan's Hibernian co. 9th to a tremendous run of business. The co. is good and gave satisfaction, and in their street parade present a novel appearance with their burnished helmets, rubber coats and red trousers.

NORWALK.

Opera House (Sturgess and Coolidge, managers): Ullie Akerstrom co. 6th, week. This co. has been playing to the largest week since the house opened. On the opening night a great many were turned away. This has continued, excepting one night, all through the week.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Thirty-two dollars was the amount of the Abe Zekner co.'s box-office receipts. Just $30 too much.

Items: Manager Hanna wishes me to correct an error in last week's Mirror. Lottie Church was not booked here week of 6th. The only low priced co. booked for the season is the Ullie Akerstrom. None others need apply.—Abe Zekner tried to raise a house by arranging a ball game between a New Britain nine and a Hartford nine, and presenting a silver cup to the winners after the third act; but the scheme lacked the required thickness.

WINSTED.

Opera House (J. E. Spaulding, manager): J. C. Lewis in Abe Zekner, 8th, to fair house. Audience not pleased.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Harrigan's Hibernian co. entertainment. A large audience 7th. Miss Louise Litta gave Chispa 8th, and Farmer Hathaway's Daughter the 9th. Business light.

DISTRICT OF COLUMBIA.

WASHINGTON.

At Albaugh's last week In China drew good houses. This burlesque is the work of Louis De Lange and Richard F. Carroll. Neither of them worked very hard I should imagine as there is nothing original in the piece. The plot, such as it is, turns on a lady having a daughter born, when a son was desired. She passed her off as a son. A son was born afterward, who by the laws of the land—what land I did not understand—was obliged to be killed, so the mother raised him as a girl. Richard Carroll made a rough boydon of the girl, who was delighted at last to find that she was a boy. Annie Sutherland looked very pretty and sang nicely as Prince Dromel who falls in love with the disguised girl, D'Java (Louise Searle.) Louis De Lange had little to do as Con Fidya, a credulous old man. Blanche Chapman did a clever bit of acting as Skip Quick, a Chinese girl. The first act was rather amusing, but the last was silly and tiresome. This week the regular season opens with Dan Sully in Daddy Nolan. Mrs. D. P. Bowers next week, followed by Richard Mansfield.

The National opens the week with Viola Allen in Talked About. Next week Frederick Warde, Frank Mayo 27th. Jeannie Winston, assisted by local talent, has a well attended benefit last Thursday night.

Harris' Bijou was filled all week to see N. S. Wood in Boy Scout and Boy Detective. This week The Silver Spur. Next week John W. Ransone in Across the Atlantic.

Katherine Rogers did not have very large houses at Herzog's cosy theatre last week. She appeared in The Gypsy Queen and Huntress of the West. This week Across the Continent will no doubt pack the house. The amount realized by the benefit 5th, for Charleston sufferers was $966.

At Barton and Logan's Dime Museum this week The Rainbow will be presented by the Clayton and Standish co.

Items: Branch O'Brien, in the city last week ahead of Viola Allen, is one of those numerous "Washington boys." Scarcely a co. can come here without one or more.—Winston sings at another concert Friday evening at Congregational Church with a number of local singers.

GEORGIA.

AUGUSTA.

New Masonic Theatre (Sanford H. Cohen, manager): Our season was opened 8th by Sanford's Under the Lash co. No audience on account of earthquake scare. The play is a mediocre melodrama, and the actors fit the play. The dog deserves especial mention, as he did his part to perfection.

ILLINOIS.

SHELBYVILLE.

Opera House (Philip Parker, manager): The Kendall Dramatic co. opened our season 14th in Pygmalion and Galatea, with Lizzie Kendall as Galatea. Fine house.

MOLINE.

Wagner Opera House (A. Herbert, manager): Beach and Bower's Minstrels gave a very good performance 7th to a well-filled house.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): The Thompson Opera co. appeared before a good house 4th. Had been billed to play the Golden Goose, but owing to the absence of Tillula Evens, who takes the leading part in that opera, sang Girola. The co. is a very good one. Hyers Sisters 18th; Redmund and Barry co. 21st; Jenny Lee in Mazeppa 24th and 25th.

OTTAWA.

Sherwood's Opera House (F. A. Sherwood, manager): Draper's Uncle Tom's Cabin co. 7th to a packed house 9th to a packed house. Kate Castleton in Crazy Patch 18th.

PEORIA.

Grand (Lem B. Wiley, manager): The Wilbur Dramatic co. 6th, week, to crowded houses, at ten and twenty cents. Bunch of Keys co. to good house 13th. Squib: Manager Riley is trying to make arrangements to get the Gilmore Band for a series of concerts. Home talent gave a benefit for Charleston sufferers 16th.

INDIANA.

GREENCASTLE.

Hanneman Opera House (George E. Bixbe, manager): Edward Wodisha and co. opened our season in Richard III to a fair-sized audience. The company has wonderfully improved since last season.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Bayo Dramatic co., 6th, week. Large and appreciative audiences.

LOGANSPORT.

Dolan's New Opera House (Wm. Dolan, manager): Our season was opened 6th by J. C. Little's World co. House crowded. The Hyers Sisters co. to a fair-sized audience 11th.

Items: Manager Dolan has established popular-prices for the season, viz: twenty-five and fifty cents.

HUNTINGTON.

Opera House (Filers and Emery, managers): Our season was opened by the Hyers Sisters to a crowded house 9th. The company is composed of some good musical talent.

IOWA.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): The Proper Caper 6th, a horseplay farce of the weakest character. The co. was commensurate with the play, the sole redeeming features of the whole performance being the singing and dancing of Flossie Edwards, a child soubrette with talent above her surroundings. Bacon's Juvenile Band is the attraction for Fair week, beginning 13th.

People's Opera House: The Western Theatre co. week of 13th in a series of dramas at low prices.

DUBUQUE.

Opera House (Duncan and Waller, managers): John Dillon, 6th and 7th, to fair business. Shipped by the Light of the Moon, 11th, to large house.

Arena: Barnum's Circus, 10th, to immense crowds. Joseph Masterson, one of the riders, was seriously injured by being thrown from his horse in one of the hippodrome races.

WATERLOO.

Burnham's Opera House (L. C. Goodwin, manager): Fielding's Comedy co. 6th, week, to good business.

KANSAS.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Regular season opened 2d, Baird's minstrels being the attraction. Full house; fair show. McIntyre and Heath's Minstrels appeared 9th. Large audience; best of satisfaction.

Arena: Sells Brothers' Circus gave a tame performance before large crowd 6th.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): McIntyre and Heath's Minstrels showed to a good house 7th.

Item: Barnum's Circus 29th.

OTTAWA.

McIntyre and Heath's Minstrels gave a good performance 6th to a large house.

KENTUCKY.

LOUISVILLE.

Haverly's Minstrels filled a three nights' engagement at Macauley's, opening 3d. A good show was given and attendance large. The bill differed somewhat from the usual minstrel offering, and was the more enjoyable in consequence. Coming just after the Wilson and Rankin party, the large business was unexpected.

Lizzie Evans opened Thursday in Sea Sands to a poor house, due to strong counter out-of-door attractions and to extreme heat. Business improved, but the houses were light to the end. Of the play little need be said; certainly sincere praise cannot be accorded it. The lady is an attractive little body and should have a more suitable vehicle for the demonstration of the ability she without doubt possesses.

Arizona Joe, at the Museum, had the business of the week. While the border style of play is seldom seen at this house it seems popular. Barring the feats of marksmanship introduced the performance is unworthy of serious comment. Eugene Jepsen in The Tide of Fortune, 13th.

Items: The Grand Central is booming. A free-and-easy entertainment is nightly offered to large and liquor-loving crowds.—Pain's Last Days of Pompeii is drawing remarkably large audiences at Central Park.—Clark and Ratcgan's co. came near going to pieces here. The hotel bill was paid through process of law, and difficulty was experienced in getting away from town.—The Old Hickory Quartette Club, a well-known musical organization, gave a concert at the Masonic 30th, for the benefit of the Charleston sufferers. A good audience was present and a comfortable sum realized for a worthy object.—Donovan's photographic saloon numerous show windows. In any number of eccentric poses and in various suits of clothes, this fright disciple of the highest of the high of music is not makes apparent to the admiring world his physical perfection.—The *Commercial* critic pays his respects to Lizzie Evans and her play in the most caustic review any performance has received here in many a day. The article provoked a card from the little lady which was given proper prominence, the critic disclaiming any desire to give offense, but gracefully and politely adhering to his original estimate of the merits of the play and the player.

MAINE.

PORTLAND.

Theatre (C. S. Morrill, manager): Roland Reed played a most successful engagement 6th and 7th, appearing in Cheek and Humbug. His genius edition of The Mikado was very clever, and he was recalled repeatedly. Patrice was charming and made a genuine success, while her costumes, as well as those of Miss Hastings, were beautiful. An excellent house, both and an equally large one the following night, welcomed Dan Thompson in The Old Homestead, and the reception given him most surely assures him that he holds a grip on our people. Many new faces fill the places of old favorites, but among the latter George Homer as Cy Prime and Walter Gale were warmly welcomed. Among the ladies of the co. there is considerable beauty and they dress well. The incidental music was most appropriate and the stage-settings were fine.

Greenwood Gardner Arthur Williams's opera has drawn crowds, and the season ended in a blaze of glory and fireworks 12th.

Items: I dined with Roland Reed during his stay here, and found him a genial host and an epicure. He says Tim Munroe is a humbug. At a private rendering I was fortunate to be present at Wednesday evening, Alice Pease, a well-known Boston contralto, rendered Faust's "Good-Bye, Summer," in a delightful manner. Ira Stockbridge announces his annual course of twenty entertainments, opening with the Ideals (of Boston).—Hall Roberts' Circus did a good business 6th to 9th and gave a good show.—I am under many obligations to Manager Knowlton for courtesies.

MARYLAND.

FREDERICK.

Opera House (Jacob Schmidt, manager): Messrs. Le Clair and Russell in A Practical Joke, 6th, to fair business.

MASSACHUSETTS.

LYNN.

Music Hall (James F. Rock, manager): The F. P. W. Minstrels appeared to a packed house, 6th. Smith's U. T. C. co. 7th, 8th, 9th, to poor business. Dillon, Ames and Kent in Condemned to Death, 10th, 11th, to light business. The co. is a good one, and the audience was very demonstrative.

Items: Gilbert and Sullivan's new opera is to be one of the attractions in the Star course.—A large number of people who were at one time residents of this city will appear in concerts here this season, including Aven D. Saxon, baritone; Clara L. Thompson, reader; Fred. Mahr in his startling feats of leger-de-main and E. E. Hood, elocutionist.—Annie Louise Ames displayed some very beautiful dresses in Cond-mand to Death. Mr. Kent's death scene is a very thrilling piece of acting.—The hot weather knocked the bottom out of theatricals last week.—Dunn and Adams, of this city, are to organize a cheap-price dramatic co.—Professionals will find The Mirror on sale at Easton's Boston *Herald* agency, Central square, and at Harry Pierce's News Depot, corner of Munroe and Market streets.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): James O'Neill's Monte Cristo 8th, had a crowded house. It has lost some of its popularity, judging from the applause. Salsbury's Troubadours 10th, in The Brook, had a fair house, and the audience laughed, screamed and roared itself hoarse. The Brook is destined to "go on forever" as long as these talented people appear in it.

Music: Harry Clarke played Chestnuts and Our Baby last week to large and delighted houses.

CHELSEA.

Academy of Music (James B. Field, manager): Murray and Murphy 6th, kept a good-sized house in a roar. Crosson's Banker's Daughter 8th. Co. and performance above the average. Smith's U. T. C. 12th; poor house.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Edmund Collier's second engagement as a star was made here 6th and 7th when Jack Cade and Metamora were offered. Mr. Collier is an artistic success, and with time may take a place in the front rank. Sarah Neville is excellent; the rest of the co. passable. The plays are dreary, although Metamora is of some interest to this part of the country, for hereabout the Wamsutta chief lived and died. Business small. The Dalys in Vacation 11th attracted a large audience. Pat Rooney 2d; Mlle. Rhea 23d; Peck's Bad Boy 24th; Howard Athenæum co. 25th; Henry Chanfrau 26th; James O'Neill 29th.

Casino Theatre: James Neary, Rosche and Castleton, Billy Diamond, Harrigan and Russell and Keating and Flynn were not greeted by very large business; neither did they deserve it. This week Lizzie Conway, W. G. Everett, James H. Hammond, Charles H. Stanley, Topack and Steel, Fanny Everett and Rosche and Castleton.

Items: The Edmund Collier co. were rehearsing Virginius while here.—Will Bonny, advance agent of Smith's U. T. C., is at his home here with his wife. The Dalys have a new play which they will produce the latter part of the season or the first part of an athletic absurdity like Vacation. Jack Tom Daly's grocery sells well for some reason this season.—John F. Gallagher has charge of the Museum. The opening capacity will be 2,500. Wood, who has so successfully conducted the Museum, plans for our people, will leave a hundred from the three Emma Abbott performances. After that, as previously stated, Mr. Buckley will assume the management.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. H. Scott, manager): Gilmore and H. A. Kennedy opened the Secretary week of 6th, seven performances to fair houses, despite bad weather. Mr. Gilmore and Kennedy are very popular in their impersonations of the two leading roles. Mary Myers, a clever actress, took the role of Miss Ashford in a very acceptable manner, and was encored on an old song. Bert and Belle Tuttle also appeared to good advantage. S. Bell, Charles Montague and Richard Gray also played their roles. The co. is good throughout, is unique, and gave a very good entertainment.

Olympic Theatre: Week of 6th, a good bill, introducing Professor De Lion in magnetism and mind reading; T. F. Grace champion one-legged clog-dancer; Allen Jeannette, Eddie O'Brien, Hurd Brothers, Ida Bisson, Billy Wells and George Spencer in Odds and Ends, to very fine houses. This week, Joe J. Sullivan and a good co. in Mooney's Visit to America.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): "Unfortunate Lotta" filled the house to the doors with one of her best plays. We have had Minstrels, Variety and The Little Detective, in all of which Lotta's support were beyond criticism.

Casino: Closed for the week, but will open with Schoolcraft's Minstrels.

Peace Opera House: Canse of Hayes Grove, Child Stealer have each had a three days' run to 6th to good houses. I expect to be in the right to play a good house of [illegible] Summer. I am going to [illegible]

Dime Museum: Hendrix [illegible] Willett and Thorne's [illegible] cards at the [illegible]

(CONTINUED ON [illegible])

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Lost is the Word.

We should be sorry to be classed in the guild of pessimists, but such is the pressure of the times and the rapid increase of evil influences that we are impelled, as journalists who advocate culture and refinement, to mark our displeasure plainly as occasion offers. We are suffering from evils we have brought upon ourselves. The fruit is of the tree we have planted. It has not its origin in the drama, which is, however, deeply involved by the setback of the tide of slush which inundates the land. The root of the evil is to be found in the criminal confiscation of the property of innocent men and diverting it to our own sinister uses.

Whoever first seized a book or play without the concurrence of the author and proprietor, began a system which finds its result in wholesale robbery of authors and wholesale debauchery of the popular mind. We call attention to this subject now because we find a leading daily newspaper constantly assuming that American authors are properly treated and well paid for their work. It has advanced so far in its proletarian assumptions as to assert semi-jocosely that nothing would suit editors better than to make payments exclusively in laurel, proportioning the number of leaves in the wreath to the literary excellence of the article, and if the authors would agree to these terms, literature would unquestionably be the gainer. No doubt, and the proprietor of the journal in question would be pleased to accept the return and income from his labors and plant in the shape of serpentine fish and stone loaves.

As the publisher in question is one of those to whom we have heretofore referred as not sufficiently prepared by length of days and observation to jump the chasm, we may call attention to the fact that in the gratuitous illustration employed he has only gone back on an incident which is on record fifty years ago.

At the great dinner given at the principal New York hotel in 1843 to Charles Dickens on his first visit to this country one of the toasts announced from the chair by Washington Irving was "International Copyright—May authors who have heretofore had laurels on their brows hereafter browse on their laurels."

In the speech delivered in response by a contributor to this journal our daily chroniclers will find what may be called in learned phrase a pretty accurate prolegomena of the present state of affairs as far as deterioration and public sentiment is concerned, the repudiation of American authors, the debasement of the publishing business and the general defilement of all the intellectual channels of the country.

In the first place, we are invaded bodily by an army of strangers—these may be accepted by publicists as helpful allies, but more active, more numerous, more pestilent than these can possibly be, our atmosphere is overloaded with bugs, fleas and all the vicious miasm of this insect tribe, bred of prowlers which, as was the land of Pharaoh in other days, overrun by depleting suckers *in propria persona*.

To tell us that we are to encourage these noisome swarms by giving them welcome and shelter and feed them on the corn and wheat of the country while the native denizen is relegated to husks and nonentity is to trifle with common sense and the imperative demands of self-preservation. Free trade is much cried up. There is something in that, for it involves the principle to give and take. The great process now operated here in relation to the drama, literature and art is free robbery and unlicensed appropriation of contraband property, to be placed in the market against the products of American industry and genius at epicurian returns for the wrongdoers and starvation results for the home producer.

There are certain divisions of the world lying along the coasts of the sea infested by colonies of marauders and buccaneers known as Borneo pirates and Barnegat wreckers. They are not supposed to constiute good society, nor are they looked to to sit upon the judicial bench nor in the halls of legislation. When our questions are passed upon by jurisconsults and statesmen such as Chief Justice Marshall and Henry Clay—a devoted friend of International Copyright—we may come to our senses and labor to elevate rather than degrade our country.

Gossip.

We are once more moved to take up our parable against the evil spirit of scandal that possesses some of our daily—aye, and weekly—brethren of the pen and shears, and to protest with all the strength that is in us against the dissecting and laying out of the inner life of actors and their belongings for the prurient inspection of that part of the public whose chief pleasure it is to hear some new thing. In so far as the professional life of an artist is concerned he or she belongs to the world, and his or her doings are, and ought to be, patent. We have a right to treat as public property the sayings and doings of public people as regards the public, but no whit farther.

We have a right to say that Mistress Higgins misplaced her h's, but we have no right to aver that she does not darn her husband's hose. We are entitled to declare that Mr. Simpkins de Montmorency is a bad actor, but we are out of our province when we assert that he is a bad husband. That is matter for the law, not for the press—at least not for that portion of the press that pretends to common decency.

Of course there are, and probably will be so long as human nature is the imperfect thing it is, some vile sheets that will pander to the diseased hunger for garbage inseparable to a doubtful civilization—sheets that will not bear washing, so foul are they, but are only fit for the rag-heap and the paper-mill; publications that take their town topics from the sewers, and call pruriency wit. Of these we do not write. They are hardened offenders and only to be dealt with by law or the cudgel.

But we speak of those papers that are on everybody's table; that are read by everybody's wives and daughters, and that no one is ashamed to confess that he has perused. And we grieve when they, the professed leaders of public opinion, miss their way and fall into the ditch. When a respectable man takes his wife to the play, he presumably goes to see the characters represented in that play, and not the characters represented out of it. He pays his money to see Hamlet and Ophelia, not Richard Smith and Mary Jones. He is interested in the family quarrels of the royal house of Denmark ages ago, not in the squabbles of the Smith or Jones household at the present day.

Yet, according to the practice of too many journals, the actor is lost sight of in the man, the actress in the woman. We are instructed as to the domestic lives of the people whose trade it is to seem other than they are, and the matrimonial differences of Robert and Jane Thompson, who really, aside from their mimetic abilities, are utterly uninteresting people, are made to fill whole columns of a paper that people pay for in order to know what matters of importance are going on out of their own immediate cognizance.

Nothing save the miserable love of tittle-tattle can account for the presence of such vapid trash in respectable newspapers. If the dear reader did not relish it, the astute editor would not print it, for an editor knows by intuition and practice what will suit the taste of his clients. Therefore it is unjust to lay the blame altogether on the one and not on the other. Both are in fault—the reader for relishing garbage, the writer for offering it to him instead of wholesome food.

But the writer has a responsibility which the reader has not. The press has, to a great extent, greater every day, taken the place of the pulpit and the stage as an instructor. The mass of mankind, at least in America and England, is wont to take its opinions cut and dried from the newspaper. A man now-a-days looks to his leader-writer as his forefather looked to his priest, because the average man, bred in a groove, does not think. He may think he thinks, but he does not. His business and affairs occupy his mind entirely, and his politics and general information he gets from his newspaper, just as he gets his religion from his parson or his dinner from his cook, without inquiring too closely into the quality of the food prepared for him so long as it tastes nice.

Now, what should we say to the priest who insinuated false doctrine, or to the cook who should mingle poison with the soup? Should we not stigmatize them as traitors to their trust? Should we not straightway escape from their ministration while yet there was time? And is not the writer who stuffs his article with foul scandal and highly-spiced falsehoods, and the editor who allows the poisonous meats to be served up as good victuals for the mind of his confiding reader, who swears by him as guide, philosopher and friend, as guilty of malfeasance in his high office, as the cook who neglects to scrub his copper stew-pan and thereby destroys stomachs of those for whom he caters? Is he not more guilty, inasmuch as the mind is nobler than the body, and therefore the corrupter of our mental faculties is worse than the disorganizer of our mere physical functions? If one is sick at his stomach he can take an emetic and be relieved, but "who can minister to a mind diseased?"

We have been led to these reflections by reading an article in a journal of world-wide circulation, which claims extraordinary powers and poses as an instructor. The article was wholly devoted to the spicing, heating and stirring up of an old dish of scandalous gossip, to the rehashing of an affair that had lost its savor and needed to be seasoned with some tittilating fibs to make it palatable in its twice-laid state. Like cold cabbage, it required vinegar and pepper. These were supplied liberally. People who were living in amity were represented as inimical. A husband was described as deserting a wife—a wife as flying off at a tangent from a husband, and all without a scintilla of reason or right in the statement. But even had the whole affair been gospel truth, what business was it of the paper or what concern was it to the public? Aside from their profession of writer and actor there were no salient points about either husband or wife to put them on a pinnacle for the world to gaze at. They were ordinary folk, neither better nor worse than their neighbors. Had the couple got their living by selling dry goods, we should have heard nothing of their poor little fusses; but because they were theatrical, forsooth, we must have their utterly insignificant doings dinned into our ears time after time, till we are nauseated by reason of the staleness of the matter and wish the pair at the bottom of the sea.

If the press and the public would be content with the acting of its humble servants the showfolk when good, or abusing it when bad, it would be much better for both parties, and the newspaper would have the more space for its "unparalleled pressure of advertising," that forces our additional fagot of columns to be bound up once in a while. Or, if the world of society demands gossip, let it be evenly shared; let society itself bear its burden of notoriety and make sensations out of the squabbles of ministers and millionaires, and give poor actors a rest. The profession has been long enough a mark for daws to peck at.

Personal.

FISH.—Marguerite Fish, whose portrait appears above, is still in the high-tide of success in Vienna, but will close there on Nov. 6, and make her American debut at the Thalia Theatre, New York, on Dec 13. She will play there in German, supported by the Thalia company, and then tour the country in English. She is credited with being one of the brightest soubrettes at present upon the European stage. She will follow Helen Dauvray at the Lyceum, where she plays in English. Leonard Grover is writing a new comedy for her.

MOORE.—Adelaide Moore is in town and preparing for her coming tour.

WARD.—Genevieve Ward, with her leading man, W. H. Vernon, has come to town from Newport to rehearse the Queen's Favorite. Miss Ward has a late September opening at the Star Theatre.

SALVINI.—Alexander Salvini will probably play the leading role, that of a young Venetian priest, in W. D. Howells' new play, should it be produced at the Madison Square Theatre during this season.

BANKS.—Maude Banks, daughter of the General, is touring in a small way down East. However, she is under shrewd management, and is doing very well in week stands in the larger New England cities.

JONES.—Henry Dixon Jones has been engaged by Marie Prescott for fourteen weeks. Mr. Jones is the scholarly Cambridge professor who recently appeared as Antony in Julius Cæsar with Frederick Warde.

LORIMER.—Alice Lorimer, of Frank Mayo's company—which is overrun with Alices—has had all her costumes for the repertoire, five in number, made in America. She is a firm believer in the modistes of her own country.

CRABTREE.—Old Mr. Crabtree, father of Lotta and the other Crabtrees, is living in retirement at Altringham, in Lancashire. He is liberally pensioned and is domiciled in an old-fashioned inn. The walls of his sitting-room are covered with photographs of his daughter.

PIGGOTT.—J. W. Piggott is back from England, having arrived by the *Servia*. On the voyage the ship struck a cyclone, and Mr. Piggott behaved with great courage, remaining bravely in his berth until the danger was past. He goes with One of Our Girls, beginning on Monday next.

BRYTON.—On our first page appears a portrait of han some Frederic Bryton. Mr. Bryton's success this season with Forgiven proves that a good performance will meet with good patronage when it is properly presented to the notice of the public. Last season Mr. Bryton had no management worth mentioning. This year he is handled by an enterprising and energetic man.

LONG.—Fred. J. Long, stage manager with the Pepita company, is in a sad predicament, and has the sympathy of a large circle of friends. His engagement in marriage to an estimable young lady has been known to the inner circle thereof for some time. When it was suddenly announced that Pepita must depart, bag and baggage, for Chicago, on Wednesday night, Mr. Long sank in a heap, for the following day had been set for his marriage at Pepita Cottage, Asbury Park. The entire company joined in an appeal to Manager Norman to give the "intended" a furlough, and he (the manager) melted. So to-day (Thursday) Mr. Long becomes a Benedict; and the short of it is that ten minutes thereafter he will be throwing kisses to his bride from the last lingering platform of a moving railway train.

A Sudden Call for Pepita.

Manager S. P. Norman was a very busy man yesterday. Manager J. M. Hill had telegraphed from the West that the comic opera Pepita must open at the Columbia Theatre, Chicago, next Sunday night, 19th, just one week earlier than the date originally set down.

"When Mr. Hill once makes up his mind he is very quick to act," said he, "and so forty-three of us leave for Chicago to-night at six o'clock. Ten other people join us there, I tell you, trunks were never packed quicker. Mr. Hill gave no reason for the quick march, but there is no doubt that it is good and valid. We will be in Chicago to-morrow night, and begin our last rehearsals at once. The principal business will be the rehearsal of the orchestra. We remain in Chicago two weeks, and then go to St. Louis. Mr. Christiansen is doing the advance work. In the near future Pepita and Margaret Mather will be filling engagements at rival theatres in Chicago."

The Actors' Fund.

Five applications for relief were considered by the Executive Committee last week. One was rejected. Two were sent, respectively, to the St. Vincent and New York Hospitals.

The sum contributed for Bartley Campbell's care is used up. The Fund will care for him after Sept. 30. Action in the case will be taken by the Executive Committee to-day (Thursday). A proposition to examine into Mr. Campbell's affairs may be made, with a view to finding out what financial resources are left in his estate.

During the months of June, July and August, Dr. Taylor, the Fund physician for New York, has visited or been visited by 258 patients. The bill for medicines amounted to $163 80. Dr. Taylor says a large number of his patients are suffering from consumption and other exhausting diseases, and the necessity for wine, malt, beef extract, etc., has made the medicine bill unusually large this quarter.

A meeting of the Board of Trustees was held last Thursday, President Palmer in the chair.

After the routine business was through, William Henderson proposed the name of T. Henry French for Treasurer of the Actors' Fund in place of the late Samuel Colville. Mr. French was unanimously elected. Wesley Rosenquest, Mr. Colville's executor, delivered to Mr. French the monies, bonds and papers of the Fund, for which a receipt was given.

Mr. Smith moved that John T. Ford, of Baltimore, be chosen to fill the vacancy in the Board caused by the death of Mr. Colville. He was unanimously elected. The Secretary notified Mr. Ford and he has accepted.

In the matter of benefits, Mr. Palmer suggested that, instead of taxing the public, the managers of theatres and companies throughout the United States be written to and requested to set apart a percentage of the receipts of a certain day for the benefit of the Fund.

The sum of $512 was paid out in relief, etc., last week.

New members and annual dues paid in: Jennie Burleigh, Lucille McAdams, Marshall P. Wilder, Mark Sullivan, John L. Burleigh, William A. Robinson, Gus H. Striker, George F. Nash, William Somerset, William A. Brady, George E. Gouge, Marguerite Schuyler, Raphael D. Angelis, Mary Addison, Miss Ray Madison, Fletcher Williams, John H. Ryan and Pauline Hall.

Letters to the Editor.

NOBODY'S PROTEGE.

NEW YORK, Sept. 9, 1886.

Editor New York Mirror:

DEAR SIR:—Will you permit me to correct a statement made in to-day's issue of your paper? I am not, and never have been, a protégé of Miss Emma Latham or any one else. Whatever advancement I have made in my profession is owing to the united kindness of Colonel McCaull and many members of his company.

Respectfully, ZOE DE VIELLE.

THE THORNES.

NEW YORK, Sept. 13, 1886.

Editor New York Mirror:

DEAR SIR:—May I ask you, if perfectly agreeable, for a short space in your journal to correct the statement made in many papers that Blanche Thorne is the daughter of the late C. R. Thorne, Jr., of Union Square Theatre fame.

Charles Thorne, Jr., has only two children. One is very young and living in Paris. The other is Grace Emily Thorne, the only one on the stage, who last season played Nellie Denver with the Silver King company. I ask this correction, as much annoyance arises therefrom.

Very respectfully,
MRS. CHARLES THORNE, JR.

HAS NOT STEPPED OUT.

NEW YORK, Sept. 11, 1886.

Editor New York Mirror:

DEAR SIR:—In this week's issue of your paper I see it stated in the gossip columns that I among others have "stepped down and out" from the Main Line company. I have authorized no such assertion. I am engaged for the season and hold a contract with Mr. De Mille to that effect. I will not be in the opening cast, but will appear the third or fourth week. Please make correction and oblige

Yours respectfully,
OLIVER JENKINS.

MR. ALDRICH WARNS MANAGERS.

Editor New York Mirror:

DEAR SIR:—I observe in the preliminary notices of Theodora, as given by the newspapers here, a misstatement which I deem it my duty to correct.

They state: "Andreas will be played by J. H. Gilmour, who has not before played in the country, and who was imported by Miss Olcott."

Now, sir, J. H. Gilmour has played in this country a number of times before this projected appearance. And if Miss Olcott has imported him (I suppose without knowledge of his record) it must have been from Canada, where for the last year or more he has been engaged in presenting *stolen* versions of the copyrighted property of American authors or actors.

Being myself one of the chief sufferers from this fellow (as he has constantly performed My Partner, a play he knew to be my sole property), and finding that the laws of Canada seem admirably adapted to shield play-thieves as well as bank-robbers, I take this method of warning American managers and American actors, who may own U. S. copyrighted plays, that this aforenamed alien play-pirate is here in New York City, and is as likely as not to steal any of their dramatic literary property that he can possibly lay his hands on.

Said owners had better take due notice hereof and govern themselves accordingly. Respectfully yours.
LOUIS ALDRICH.

MR. NOBLES SPEAKS AGAIN.

CHICAGO, Sept. 9, 1886.

Editor New York Mirror:

DEAR SIR:—I have carefully read the letter of Mr. Ellis in THE MIRROR just at hand. I trespass once more upon your space before dismissing the man and his exploded pretensions. I threw down no challenge. That harmless proceeding was left to the plaintiff, and the Superior Court has plainly decided the issue. That decision was broad and ample, and Ellis' proposition to go behind the returns is simply amusing. My proposition to place my play and his talk in the hands of a responsible party for inspection was done to protect managers and stars from imposition. It was no challenge, and Ellis' amendment was entirely superfluous. There is no longer any issue of any character between Ellis and myself excepting a matter of $109 costs in his action against me, for which I hold judgment, and fifteen dollars borrowed money, for which I hold his note. My business reputation, fortunately, needs no defence from the weak assaults of impecunious importations from Petticoat Lane. His estimate of the meanness of my personal character is easily understood in the light of the four or five begging letters which I now hold from him. To say the least, the remark comes with bad grace from a man who, on the witness stand, reluctantly confessed that I gave him fifteen dollars, which saved "himself and his sick wife from being turned penniless and destitute into the street."

Ellis says that both himself and wife are willing to swear that they conceived and wrote Love and Law. From the testimony given by this enterprising couple in July last, I am willing to believe that they would cheerfully swear that they wrote the "Letters of Junius" if they imagined there was enough in it to enable them to stand off their landlady for a week. Ellis speaks of having seen poor Jim Budworth, in 1856, do certain business now done by me in Love and Law. As near as I can remember, Ellis and his more or less talented progeny were dug out of the English provincial mausoleum about 1870. Now, the question is, How the blazes could he have seen Budworth, a purely American institution, stealing my chestnuts in 1856? Ellis' letters are like his testimony—they reveal an active imagination, but a bad memory. Ellis' letters also have another characteristic, noticeable in his alleged plays, viz.: a superfluity of meaningless words, words, words. Before attempting anything further in the line of plays or letters, Ellis should place his supposed mind under severe regimen. What H. Wayne requires is a solid astringent for his words and a strong purgative for his thoughts. *Vale* Ellis.

JOSEPH NOBLES.

The Usher.

Find him who can! In Ushering The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The beginning of Edwin Booth's tour at Buffalo was most auspicious. On Monday he acted Richelieu before a large and enthusiastic assemblage, and on Tuesday, when he appeared as Macbeth, the attendance and cordiality were similarly marked. From Buffalo the tragedian goes to Detroit.

* * *

According to authentic advices, Booth's new company is more satisfactory than any organization he has gathered together in a number of years. The members work harmoniously and the stage-management is good. The reason for this improved condition of affairs is that Booth has rehearsed the people himself. His usual custom is to deputize for the purpose somebody who knows his requirements, as he is notoriously lazy and averse to the tedium of rehearsals. The actors were surprised to find him full of enthusiasm and energy, and keenly sighting every defect in the preparatory work. Moreover, he wishes to extend his season from thirty to forty-five weeks. All these indications are favorable to the hope that Booth's performances will prove highly gratifying to the playgoers in many of the remote cities that he will probably visit for the last time in his professional career this season.

* * *

My bright and breezy London correspondent, "Gawain," made a mistake recently in speaking of Alfred Cellier as William Carleton's brother. Carleton has only two brothers, Frank and Herbert. Cellier is of French parentage, while the Carletons' genealogical trace is British to the root. William, by the way, is negotiating with Cellier for the production here of the latter's new opera, Dorothy, that is shortly to be brought out at the London Gaiety. If terms are arranged the composer will come over to superintend the rehearsals.

* * *

I hear a story which, if true, ought to bring about a general protest from managers and agents who in the course of their journeys travel South. A man who books for several towns in Georgia and Alabama, and whose boast is that he "holds the key to the South," has been roundly abused for making routes that involved railroad doubling of a very expensive sort. Companies have been habitually whisked back and forth over materially the same ground, zigzagging through the States named, and paying in consequence large railway bills.

* * *

An indignant manager the other day told me that he had discovered the secret of this queer business. He says that the Southern circuit manager stands in with the railroads, and secures a regular percentage on all theatrical mileage. Naturally, it is his interest to make the journeys as long and costly as possible, and this he does by the zigzag plan. My informant says that several travelling managers and agents harbor the same suspicions. If the truth of the statement can be established I shall publish the name of the manager and the particulars of his scheme. Perhaps that may put an end to the alleged outrage by placing the profession on its guard.

* * *

Ugly stories are told in London of an American manager recently returned to this side after a sojourn of some months in the British capital. Not only did he make himself unpopular by his hurrah advertising schemes, but he left behind more creditors than friends. But the chief charge against him is that after losing heavily at cards in one of the theatrical clubs and giving I O U's for the sums owed, he came away without honoring them. There is nothing more dishonorable in the Britisher's mind than to shirk gambling debts. When this manager goes over again—if he ever does—he will no doubt be tabooed, as he richly deserves.

* * *

Kyrle Bellew has come back and the town breathes easier. Mr. Bellew's hair has grown to look more Sampsonian than ever, while his Irvingesque expression of countenance has been considerably intensified by a new course of study and practice. Mr. Bellew is very fond of dominating the stage at every conceivable and inconceivable opportunity. He had a clear field last season with Ivan Shirley playing juvenile business. Whether he will similarly subjugate Herbert Kelcey remains to be seen. If by any means surgical treatment could bring about an elongation of his legs, it would be advisable for him to undergo it immediately. Kelcey is a big fellow, while Bellew is all hair and no height.

* * *

Some queries suggested by a guest at the Goodwin banquet:

Why were there no actors present?

Why was Ambrose Purdy allowed to make a speech?

Why did all the dramatic journalists appear, as if by a general order, in white vests?

Why did Colonel McCaull spoil the effect of a good speech by supplementing it with a bad story?

Why was Howell Osborn put on the throne among the distinguished guests?

* * *

Could there be any sweeter act of charity than that of Edwin Booth, who sent a check for $1,000 to an old friend in Charleston whose home was destroyed by the earthquake, accompanied by the following letter, which somehow found its way to the Charleston *News and Courier*:

MY DEAR OLD FRIEND:—The earthquake horror reminds me that I have (or had) many dear friends in Charleston. I can't help all of 'em, but if the inclosed can relieve you and the dear ones use it—would to God that I could offer more. Bad as it is, it might be worse. The Almighty loves us despite his chastisements. Be true to him. He will not desert you. My little life has been a chapter of tragedies, as you know, but I have never despaired—never lost my "grip" of the Eternal Truth. "The worst is not," so long as we can say, "this is the worst." Give my love to all old friends of mine, and assure them that though I may never see them again in the flesh, they are vivid in my memory, "wreathed with roses" and red ribbons. Your old friend, NED.

Booth always does good by stealth; I think it pains him to have it known. But if now and then a page from his close guarded volume of great and generous acts slips out and reaches the public eye, the world, and the profession particularly, is all the better for reading it. Booth is not only a great actor. To his friends and to the numbers whom he has assisted from his purse and his heart he is also a great man.

* * *

Edward Aronson has received a cablegram from Lord Lonsdale that sets at rest the report that he has sensibly made up his mind to stay at home while the Cameron party are on this side The dispatch says: "Reserve best box in house for Cameron opening, Oct. 4. LONSDALE." Lonsdale will not sit in the best box. Fifteen of the sixteen are already sold. Lonsdale will have to content himself with the poorest box or sit in a parquet seat like any ordinary mortal.

* * *

Fanny Davenport was in town last week for the purpose of giving directions for the painting of the scenery for Much Ado, which will open her engagement at the Union Square on Oct. 11. Miss Davenport promises many novelties for the production. It is her first appearance as Beatrice. New music and several original effects are being prepared. The star's dresses are exquisite in design and composition. Miss Davenport has engaged handsome apartments for the season at the Fifth Avenue Hotel—parlor, bedrooms and dining-room. These will be decorated with pictures and bric-a-brac from her Summer home at Canton.

* * *

I am glad that George Gould has married Edith Kingdon at last. It will put an end to the senseless twaddle, the false reports, and the tedious speculations that have been rife concerning these young people in the daily papers.

* * *

Of course the banquets and steamboat greetings and other managerial devices that are invoked for people like Dixey are mere claptrap advertising schemes. I raise my humble protest against their being accepted as anything else. I am not lacking in patriotism, but I don't want people on the other side of the water to suppose for an instant that such a manufactured demonstration as was gotten up yesterday by Dixey's manager for that young man's reception was really a spontaneous outbreak of American feeling. The truly great need no such booms; the insignificant don't deserve them. People should not forget that Mr. Dixey is merely a clever and graceful entertainer, who by hippodroming managed to put a phenomenal run on record. He went abroad to impose himself on the London public as an extraordinary product of the dramatic art in this country. He failed, according to reliable accounts, to materialize the British pound, shilling and pence. He comes back now to enter on another season, and "the boys" and a claque shout and applaud as if to greet a conqueror returned from fields of great achievement. Faugh! Let's have an end of this disgusting sham and settle down to rational and genuine methods. The blatant showman has secured altogether too strong a footing in the profession.

Janish Will Return.

"I wish to emphatically deny the reports going the rounds of the press that Mme. Janish would probably not return to America this season and that I had thrown up her management," said David Peyser to a MIRROR reporter yesterday. "Since these reports became current I have been inundated with letters and telegrams—some asking for information and others offering to take her dates. This cablegram will settle the matter: 'Paris, Sept. 8. Peyser. Sail on steamer *Bourgogne* Sept. 25. Call company rehearsal Oct. 6. Have two new, strong plays. Am in excellent health. Janish.'

"Madame will open in the latter end of October. I wish the managers throughout the country to know that Mme. Janish will fill all her dates. She made a reputation in the South last season, and she will reap the benefit in her coming tour. I do not think there will be a greater drawing card in that region this season. Our time is booked on the best of terms and in the best cities."

Emmet's Return.

J. K. Emmet arrived from England on Sunday by the *Celtic*, and on Monday night left for his home at Albany, where he will remain for a few days before opening his season in Fritz, in Buffalo, next Monday. Mr. Emmet was seen at the St. James Hotel by a MIRROR reporter. He is evidently enjoying better health than in many years.

"I was never in better health," he said. "I opened in Birmingham, England, on June 1, and played up to the 28th of August without going near London. The metropolis is no place for an actor to make money. I tested that years ago. I played in that city to more money than any other American actor, but the managers got it—I didn't. I have been playing in the provinces of England the past ten years to an average business of $5 000 a week, which is something enormous for England. Of this $5 000 gross I take half, the management furnishing everything, which leaves me $2,500 clear. This is really more money than many professional people average as the gross receipts. And I do this in Summer, mind you, when the people are supposed to be at the watering-places. I suppose I am the only American actor that makes money in England, and I did a greater business than ever this Summer.

"My new play is really the strongest I have ever had," continued Mr. Emmet, "and my company will be the very best that good salaries can secure. I have several new songs, namely, 'Down by the Old Green Lane,' 'Oh, My Libby, Oh,' 'The Baby Army,' 'The Prisoner's Lullaby,' 'True Dog, I Love Thee!' written from Lord Byron's epitaph on a dog, and a revival of 'Schneider, How You Vas!' Besides this I introduce new and very pretty business with the children. I had thought that I had got all that was possible out of babydom on the stage, but I have secured some business now that excels anything that was ever done of that nature, and which will go right to the hearts of every father and mother in the land."

Manager Palmer's Tour.

Manager A. M. Palmer returned to the city on last Thursday afternoon, after his two months' trip over the continent

"I have had a very pleasant time, indeed," he said to a MIRROR reporter who dropped in on him at his cosy new office in the Madison Square Theatre the other day. "I went away partly on pleasure. From here I went over the Northern Pacific Railroad, by way of Memphis and St. Paul, to Portland, Oregon. I was delighted with the Northern Pacific. The road runs through a magnificent agricultural district, and passes also through the splendid scenery of the Yellowstone River, landing you in the delightful little town of Portland. I was particularly charmed with the Columbia River, which is in many respects the finest I have ever seen.

"From there we went to San Francisco by steamer—a charming trip. We made several excursions from the City of the Golden Gate—one to Monterey and one to the Hotel Del Monte. The latter is one of the marvels of the Pacific Coast. It is a magnificent hotel, splendidly kept, and situated in the most picturesque grounds I have ever seen either in the New or the Old World. To spend a short time in this hotel amid those charming surroundings is worth all of the fatigue of a transcontinental trip. Another pleasant trip was to the Yosemite Valley. The way is a difficult one to travel, involving, as it does, 140 miles of the hardest stage riding, through the deepest and most penetrating dust I have ever encountered; but all the discomforts of the journey are forgotten when one arrives at the Yosemite. Then we had still another trip to the quaint and beautiful City of Los Angeles and its charming suburb, Pasadena.

"So much of the pleasure of the trip," continued Mr. Palmer; "now for its business aspects. We really had a most magnificent season, especially in San Francisco, where it went way beyond all expectations, and where we did the best business ever played at the Baldwin Theatre by any legitimate dramatic organization. I have had also a remarkably prosperous season here at the Madison Square Theatre. Of Mr. Mansfield's season you already know, and Mr. Gillette's play might be continued almost indefinitely to judge from the look of the business. Mr. Gillette, by the way, has certainly developed qualities as a writer which make me very hopeful of the American drama. He has taken a purely American subject and written a play of a high order, and one possessing a sustained interest from beginning to end. Beyond all doubt he has succeeded in handling the rather difficult subject of our late war more successfully than any other writer of whom I have any knowledge could have done. He has shown more skill in the use of his material than I ever dreamed he was capable.

"The Madison Square Theatre company will end its season on the road at Omaha on Oct. 4, and return to the city in time to open the regular season on Oct. 11, when Our Society will be put up for a limited run. This will be followed by Jim the Penman. I propose mapping out a vigorous campaign, but there will be no forced runs. I shall probably have a new play by Henry Arthur Jones in the course of the season. The company will remain almost intact. Besides these plays I have two or three American works and three plays from the French, including The Martyr, the production of which may be postponed until a little later in the season.

"I have secured quite a number of American plays, and by arrangement with their authors I hope to give them test performances. I hope to be able to devote one matinee every month to their production, but of course the exigencies of business may prevent my doing so. The pieces will be cast from the regular company. The first of the series will be a play by W. D. Howells, an adaptation of one of his most popular novels, and the second will be a play by a prominent literary gentleman of San Francisco."

M. B. Curtis' New Jew.

"I shall open my season on Oct. 25 at the Globe Theatre, Boston, in my new play, Caught in a Corner," said M. B. Curtis to a MIRROR reporter the other day. "From Boston I go to Williamsburg for a week, then to Pittsburg and St. Louis, and then I open here at the Fourteenth Street Theatre for a run. The play is by W. J. Shaw, of the Cincinnati *Evening Post*, and is a comedy-drama in four acts. I shall play only in one-week stands at the best theatres. David Belasco and Clay Greene will rehearse the play. I have a good company, and shall not try the piece on a dog.

"I shall assume the role of a wealthy Hebrew on 'Change. Instead of making him a black-haired, pushing young specimen of an Israelite, my audiences will see a nice, fat, sleek, good natured Hebrew with red curly hair and side whiskers. The story deals with an old man who is known as 'The King of the Street.' He makes a very good contract with the English Government to furnish wheat at ninety two cents a bushel. The French adventuress who acts as a companion to the old man's daughter, but who is actually nothing but a stool-pigeon of Richard Sharp, a millionaire grain-broker, reveals this fact to her master. Without a day's delay that operator organizes a syndicate to make a corner in wheat, running it up to 110 and 112 a bushel. The Hebrew, whom the old man has befriended years before, discovers the scheme, and the whole action of the play is then devoted to the portrayal of his efforts toward breaking up the corner, in which he finally succeeds. The motto of the young man throughout the play is: 'I never tell a lie, and I never go back on a friend.' The first act of the play shows the exterior of the old man's country house, where a lawn-tennis game is in progress; the second, an evening party at his house; the third, his office in the Exchange; the fourth, the corridor of the Board of Trade, Chicago.

"My company is made up. It includes Walter Dennis, Vincent Sternroyd, C. A. McManus, Eugene Moore John Finn, Master Hiram Kelly, Albina de Mer, Minnie Radcliffe, Kate Downs and Josie Dell. A. Herbert Varley, last season with Clara Morris, will be business manager and W. J. Shaw, treasurer. Miss De Mer has a part which fits her charmingly—in fact, the best she has ever had with me. There is another very good comedy part in the play—that of a dude brother. Altogether I think that both play and company will meet with success. I made my biggest hit at the Fourteenth Street Theatre, and you can say for me that I do not fear trying it again."

Mr. Bellew Returns.

Kyrle Bellew arrived in the city on Thursday by the *City of Rome*. He seemed in the best of health when a MIRROR reporter saw him a few days later at Wallack's Theatre, and submitted with grace to the usual interview:

"I have been away just three months to a day," he said. "I landed on June 10, and after going about to the theatres and attending to some business for Mr. Wallack, I went on board my yacht, the *Pera*, at Wyvenhoe, in Essex, and sailed off with a party of friends. We went up the French and Belgian coasts and into all the ports, finishing up at Ostend for the regatta. Then we came across to England and got into a gale of wind in the North Sea. I am an old sailor, but the gale seemed to mean business, and we had a pretty lively time for about thirty eight hours. As soon as we arrived in port we refitted, and followed the different regattas, finishing up at Cowes. Just then I received a telegram from Mr. Wallack with my sailing orders."

"Might I inquire regarding the business you transacted while away?" asked the reporter.

"Certainly. I secured a number of plays for Mr. Wallack and several new people. The people engaged are Mr. Groves, Mr. Henley, Mr. Hamilton, Miss Vane, of the St. James Theatre, London, and Miss Coote. I have secured Sophia and five or six other plays. Sophia is a beautiful piece, magnificently written."

"There were rumors that you had returned over a month ago.

"I wish you would state positively for me that I have not been in New York prior to the night of Thursday, Sept. 9, since my departure in June."

Nat Goodwin's Dinner.

Saturday was a great night for Nat Goodwin. One hundred and thirty of his friends thronged Delmonico's banquet-hall and feasted on one of the best selected repasts that famous restaurant has recently provided. The affair was of course designed as an advertisement for Mr. Goodwin—all such dinners are, unless the recipient, like Booth and Irving, is sufficiently great or distinguished to give the occasion a real significance. But Mr. Goodwin's loyal friends were glad to show their respect for his good qualities as actor and companion even in the line of a huge advertisement, and they manfully contributed their $15 apiece for the purpose.

The company was large and necessarily somewhat promiscuous, but everybody had a good time. At the raised table which extended across the room, the blushing guest of the evening (who, in spite of all the attention and taffy that was heaped upon him, conducted himself with becoming modesty), sat beside Judge Ernest Hall, who presided over the post-prandial ceremonies. Ambrose H. Purdy, Joseph Howard, Jr., James Ridgway, Wright Sanford, Captain William M. Conner and the distinguished Howell Osborn, Esq., occupied seats at this board of honor. At the democratic lower tables were noticed James Buckley, the *bon vivant* of the Erie; Edward F. Goodwin, looking like a duodecimo edition of his brother; R. E. J. Miles, portly, benign and hopeful; General W. B. Barton, looking ditto; W. R. Hayden, keenly alive to everything that was going on; Frank Sanger, full of sweet memories of The Skating Rink; T. Henry French, his rubicund partner, consulting his steno-graphic copy of the De Cameron; Dr. T.S. Robertson, interspersing his *filet de bœuf* and *terrine de fois gras* with puech-pits and popsies; Harrison Grey Fiske, mentally concluding that Delmonico's mirror was not half so good for reflecting this assemblage as his own; J. W. Keller, thinking less of the tangled legs under the table than Tangled Lives at New Haven on Thursday night; John H. Russell and George Floyd, contrasting the merits of Kentucky and Little Jack Sheppard; the Hon. Jacob Hess, wiring in to give a sort of subway *eclat* to the event: William Yardley, as jolly as a jolly Englishman can look when seated at the mahogany tree; John McCaull, cracking puns and jokes with equal facility; John Donnelly, of the Bijou, and many more.

When the dinner was finished the tidal-wave of post-prandial oratory swept in. Judge Hall presided very awkwardly, but that did not dampen the ardor of the speakers. Goodwin responded modestly and unpretentiously to the first toast, and his remarks were cheered as if they had been golden gleams of eloquence. Joe Howard made a happy speech, and Colonel McCaull, who spoke humorously on "The Stage," was applauded. After more talk—dramatic, delirious and desultory—the party broke up about midnight.

Mrs. Chanfrau's Engagement.

Clark S. Jarnagin, temporarily in advance of Mrs. Chanfrau, is in town. A MIRROR reporter asked after the fate of The Sunapee in Philadelphia.

"I have been advised by Mr. Taylor," said he, pulling out a letter from that gentleman, "that it is a great success. The audience at the Chestnut Street Opera House was very large and the enthusiasm unbounded. The press is unanimous in praise of Mrs. Chanfrau, the play and the company. Mrs. Chanfrau was recalled twice at the close of every act. The final curtain was not rung down until a late hour, but nobody left the house—all sat enthralled by the dual attractions the play. Not a point was lost during the evening, and the support acquired distinction admirably.

"But I will say no more about The Sunapee, for it comes to the Fourteenth Street Theatre next Monday night, and then your critic will sit in judgment, and I hope, duly assert to uphold the verdict of the Quaker City."

Professional Doings.

—Mildred Sumner desires to engage a leading support to a lady star.

—Frank Karrington will probably sign with Minnie Maddern for juvenile.

—The Dubois Opera House block, at Streator, Ill., was destroyed by fire on Tuesday.

—E. S. Stark, manager of Rand's Opera House, Troy, is in town for a few days.

—John A. Stevens has sold his interest in the Windsor Theatre, Chicago, to his partner, P. H. Lehman.

—J. W. Groth has been engaged for Mrs. Goodwin's company, which opens its season at Oil City, Oct. 4 at Port Jervis.

—The Arnstead Quartette of musicians and singers will appear in four Sunday night concerts at the Casino next month.

—Little Olive Berkeley will play a child part in A Wall Street Knight, which opens at the Standard Theatre on Sept. 23.

—R. E. Lee Turner, late town editor of the Richmond (Va.) *Observer*, will be a member of F. C. Bangs' company this season.

—After doing temporary service with the Hawthorne Comedians, Clark Sunnyside will become assistant agent for the Wilton Burton.

—Geo. J. Henderson is engaged for Sheridan Almost's new comedy, which will shortly be produced at the Union Square Theatre.

—The Webster House at Canandaigua, N. Y., is the resort of the profession. Special rates are given and Tim Hannon lays on flies.

—Florence Bindley was denied the privilege of giving a sacred concert in Richmond, Va., on Sunday last. Public sentiment was against it.

—E. F. Horning is at liberty for permanent or jobbing engagements in comedy, light comedy, character or heavy leading roles.

—Marie Burton, who recently sang Katisha, Fiametta, etc., at the Arch Street Opera House, Philadelphia, is in town and open for offers.

—Jessie Kimball is negotiating for the purchase of Fred. Lyster's comedy, Kisses. Next season, in the event of the purchase, Corinne will be withdrawn from opera and be confined to comedy.

—Charles Verner and Annie Lewis open with Shannon O'Brien on Monday next in New Haven. The company includes G. H. Brooke, Kate Welsh, Mr. and Mrs. Frank Rae, J. A. Archer, Fred Kirk Armstrong.

—W. D. Stone, business manager, places great hopes in the musical comedy On the Sahara, which opens at Tony Pastor's Theatre next Monday night. The play has been recently presented with great success on the Eastern Pennsylvania circuit.

—The Glover Opera House at Americus, Ga., is open for share or rent. It seats 850. Americus is in the centre of an extensive cotton and sugar-cane region, and is also the seat of several institutions of learning. These latter supply a large contingent of theatre-goers.

—A. S. Carpenter has joined the Zozo company, meeting the party last week in Kansas City. He will play the Captain in the part played by Olcott Arthur previous to his sudden death. Since that event the role has been played by Annie Davis, and very acceptably.

—Manager E. V. Hawes has greatly improved his Opera House at Bridgeport, Ct. It is now one of the handsomest theatres in the State. Mr. Hawes has a splendid line of leading stars and combinations booked, and is justified in looking forward to a very prosperous season.

—P. S. Matton, manager of Lillian Lewis, was in town yesterday. His star is playing to packed houses in Philadelphia this week. "We produce our new version of Odette in Parkersburg, W. Va., next Monday night," said Mr. Matton, "and both Miss Lewis and myself feel very confident of success. An entire new second act has been written, which will allow of several sensational features. The most prominent of which is a duel scene introducing Miss Lewis in Sapho costume. Our company is an excellent one throughout, and has been spoken of very highly by critics everywhere."

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

Item: All our houses are making money now, the Exposition and other attractions drawing large crowds to the city.

WINONA.

Opera House (George H. Russell, manager): Shipped by the Light of the Moon 6th. Co. gave fair satisfaction to a good house. The Stuart Dramatic co. opened for a week 7th at cheap prices. Attendance good.

MISSOURI.

JOPLIN.

New Joplin Theatre (H. H. Haven, manager): Baird's Minstrels opened our season 7th to fairly good business.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Evans and Hoey in A Parlor Match (revised version), 6th, 7th, played to good business, considering inclement weather. The co. has been enlarged. Joseph Jefferson as Rip 10th; Patti Rosa 17th and 18th; Tin Soldier 20th and 21st; Margaret Mather 24th.

Arena: Barnum pitches his tent here and for a one-day campaign against the pocket-books of our townspeople and neighboring granges.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): Wilbur's Lyceum co. closed a successful week 11th, at ten and twenty cents admission. Gilmore's Devil's Auction is advertised for 19th and 20th.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): Zozo opened a three nights' engagement 6th. That the house was filled was largely due to the influx of strangers from the rural districts to attend the Inter-State Fair and Exposition. The warblins of Edward Giguere and the closing tableau were the praiseworthy features. Patti Rosa 9th and 10th in Bob, and Saturday matinee and evening in Zip. Crowded houses.

Arena: Barnum's Circus here on the 18th.

PLATTSMOUTH.

Waterman Opera House (H. A. Waterman, manager): The Clark Comedy co. closed a highly successful week's engagement 9th. Return engagement Oct. 11.

Item: While in Lincoln I attended the new People's Theatre, recently opened under the management of Warner and Browne. They have a neat little house, give a good class of entertainments, and justly deserve the liberal patronage accorded.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demeritt, manager): Pat Rooney, in Pat's Wardrobe, played to good business 6th. Co. first class.

Dexter Masters Ollo and Richards, two enterprising young men of this place, have taken up b ll posting and in connection with this aim to run cos. in this place, Farmington and Rochester. They have already booked a number of good attractions.

NEW JERSEY.

NEWARK.

At the Grand Opera House Under the Gaslight has been presented for the past week. Good co. and fair business.

Miner's Newark Theatre is assuming proportions and work is being pushed more rapidly than ever.

Waldmann's Newark Opera House had The Strangers of Paris for one week. This theatre is doing the best business in the city at present.

The Summer Pavilion has closed. Last week's business was the best of the warm season. Across the Atlantic was the bill.

NEW YORK.

BUFFALO.

Academy of Music (Morch Brothers, managers): Week of 6th. A Night Off drew from fair to light houses, with the exception of Saturday, when a benefit was given for the Charleston sufferers. It netted about $700.

Court Street Theatre (H. R. Jacobs, manager): Mamie Crisso last week drew very well, though the co., headed by Horace Lewis, was mediocre. The Planter's Wife co., which includes Harry Lacy and Edna Carey, this week. Storm-Beaten follows.

Adelphi: May Adams' Japanese Minstrels week of 6th proved to be a variety performance with no special merit. Medium audiences. Alice Arlington's co. in The Nazarene car this week.

The Museum had a sensational bill in which George W. and W. J. Thompson were seen. The Gold King and For a Life were attractive enough to bring out large audiences. Louise McCormack's co. in '49 this week.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manager): The regular season will open 16th, when Robert L. Downing will make his first appearance here as Spartacus. It is quite probable that the engagement, which is for three nights, will be successful financially, as there is considerable speculation as to the star's ability as a successor to Forrest and McCullough in this exacting role.

Museum (Jacobs and Proctor, managers): The Wilbur Opera co. played a very successful engagement last week, presenting The Merry War, The Mikado and The Three Black Cloaks. The earlier performances of the week showed an evident lack of preparation on the part of almost every one, with, perhaps, the single exception of Susie Kirwin; but toward the latter part of the engagement matters improved materially. The Three Black Cloaks was found to be the same work as Giralda, sung last season by the Boston Ideals, and the Wilburs gave it with considerable spirit and effect. The present week brings Hallen and Hart's Ideals, a favorite organization in this city, and a successful week may be predicted. Next, Romany Rye.

Brevities: The Murphy and Wells Specialty co. is at the Green Street Theatre.—Lodge No. 49, B. P. O. E., held a very successful social on Sunday evening. The Lodge is rapidly increasing in membership.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Harry Lacy's Planter's Wife co. did an excellent business last week. The co. is a good one, and gave the best of satisfaction. This week, Storm-Beaten; next, Taken from Life; next, Wilbur Opera co.

Grand Opera House (P. H. Lehnen, manager): Rightmire's co. appeared in The Two Wanderers all of last week to light houses, and deservedly so, for the co. was not hardened with talent and the play is very insiped.

People's Theatre (A. W. Purcell, manager): The Carleton Dramatic co. made a lamentable failure of Lady Audley's Secret 6th, and Manager Purcell decided to close the house remainder of week. This week, the Weston Brothers.

Items: J. E. McGregor and daughter and M. M. Murray, of this city, left for St. Louis last week to join Pope's co.—Stage carpenter Holland, of the Grand, buried his mother last week.—Frank Edwards, of the Academy, was in his glory last Monday. Cause—The largest matinee in the history of the house.

CORTLAND.

Cortland Opera House (Warner Rood, manager): Romany Rye, 9th, to good business and general satisfaction; but owing to a railroad accident, which resulted in the burning of one car-load of scenery, the day before, the scenic effects were somewhat lacking. Hi Henry's Minstrels, 17th.

SALAMANCA.

Opera House (Hudson Ansley, manager): Barry and Fay in Irish Aristocracy to large and appreciative audience, 10th. James Owen O'Connor comes 15th and 16th.

AMSTERDAM.

Potter Opera House: The Micalis co. was the attraction last week. The co. is first class, and it is to be regretted that the business was not as large as was looked for; but the weather was very warm.

ELMIRA.

Opera House (W. E. Bardwell, manager): The opening of the regular season at this handsome theatre occurred on the 8th, when Emma Abbott and co. gave the opera of La Traviata before a $742 house. This opera seldom pleases an ordinary audience, and much dissatisfaction was manifested here at its selection. The interior of this house has been newly decorated and presents a unique and elegant appearance. Daly's Vacation co., 22d; Clara Morris, 28th.

Madison Avenue Theatre (W. C. Smith, manager): John T. Raymond gave For Congress, 6th, to only a fair-sized audience. Tannehill's Fun on the Bristol came 9th to good business; co. poor. Hi Henry's Minstrels is an inferior entertainment, 10th, to large house. Sam Kendall, 28th; Louise Rial, 21st.

Wallis Arnot Lempert, of Rochester, is at work on several sets of scenery and a new drop for the Opera House.—Elmira has a new musical paper called *The Jester*.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): Last week crowded houses enjoyed Taken from Life.

Grand Central Theatre: This house opened 13th for season with Sheehan and Coyn's Specialty co.

Miss Hattie B. Downing, of this city, who has just returned from a concert tour around the world with Remenyi, has accepted an engagement with the Rivers Concert co.

BATH.

Opera House (C. A. Shults, manager): Regular season opened 9th and 11th with James Owen O'Connor and co. Hamlet was given on Friday evening and Othello on Saturday evening to fair houses. The acting of Mr. O'Connor gave universal satisfaction, and he was called before the curtain several times. He at once established himself as a general favorite. His leading lady, Marion Keith, is a very fine actress. She shared the honors. Misses Cameron and McCullough also deserve special mention; but the least said of the rest of the co. the better.

Items: Under the able management of W. R. Barr, the hustler, Mr. O'Connor cannot help having a profitable season.—Your correspondent is under many obligations to Mr. Barr for favors. Mr. Barr made many friends during his stay. Mr. Dobson, the press agent, was given the grand bounce by Mr. O'Connor.

OLEAN.

Opera House (Wagner and Reis, managers): John T. Raymond, in The Magistrate, 10th, to good business. Fun on the Bristol 11th to a light house. This shit has been presented here too often.

Mayer's Opera House: The Forresters' Mikado co. 6th; a very select yet large and appreciative audience.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Emma Abbott Opera co. appeared to a full house 7th, giving excellent satisfaction. Moore and Vivian in Our Jonathan had a good house, 11th, and gave a pleasing performance.

CANANDAIGUA.

Kingsbury Grand Opera House (S. Kingsbury, manager): Fun on the Bristol, with Miss St. George Hussey as the Widow O'Brien, amused a fair audience 7th. The house was well filled 11th to see Romany Rye.

Brief: Fred Remington, a noted musician of this joined Hi Henry's Minstrels.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Stanley Macy, Laura Dinsmore and a co. of first-class artists presented the Kindergarden 9th to good business. Mr. Macy is a very clever comedian, and is ably supported by Miss Dinsmore.

Items: Frank D. Young, the Kindergarden's "lightning bill-board decorator," does some excellent work in a remarkable short space of time. He is a genius.—Had the pleasure of meeting James W. Mace, the gentlemanly treasurer of same co.—Stanley Macy will bring out his new play, A Turkish Bath, by R. G. Morris, sometime in January.—*The Opera* made its appearance 9th. It looks very neat.

OSWEGO.

Academy of Music (J. R. Pierce, manager): Romany Rye opened the regular season 7th. Performance poor; audience large.

Casino Opera House (W. H. Frisbie, manager): Alfred Misco's Humpty Dumpty co. opened this house 13th.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Rasch 10 played to fair houses last week.

Grand Opera House (Jacobs and Proctor, managers): Storm-Beaten played to good houses past week. Good co. Phoss MacAllister in Taken from Life this week.

Personal: H. Quintius Brooks, travelling representative of THE MIRROR, was in town Friday and Saturday.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Monroe and Rice co. in Aunt Bridget, 10th and 11th, to fair business.

Personal: The many friends of our manager, L. W. Sanders, greeted him back Saturday from a trip to England.—Nat Grey, manager of Grey's Opera House, expects to open his new theatre in about two weeks.

OHIO.

ZANESVILLE.

Bijou Theatre (Dr. O. C. Farquhar, manager): The season was opened at this house 6th by the Four Emeralds, who played the entire week. Business was only fair. The co. gave a variety show of a poor character.

Items: At Schultz and Co.'s Opera House the season opened 14th, with Bound to Succeed. Dates have been filled for the entire season, and many of the best attractions on the road have been secured. The house has been entirely renovated, and presents a fresh, neat and cleanly appearance.—Miller, Okey and Freeman's Dime Circus pitched tents for two days, 10th and 11th, showing to very good business. Excellent performances.

COLUMBUS.

A Cold Day; or, The Laplanders, has drawn big houses all week at the Park. The co. is a good one and the performance very funny. This week, Sid C. France.

Variety at Schneiders' and Hessenauer's the past week to big business. This week Annie Hindle will be the principal attraction at Hessenauer's. At Schneider's the Two Bees Specialty co.—Billy Lewis, Professor Lawrence and Mlle. Lorsine will make up the bill.

Items: Frank Doremus has made a hit in the comedy roles with Kellie Free, Nelson Compston's new star.—Belle Lewis in her descriptive songs has made a hit at Schneider's.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): Mexican Typical Orchestra played 10th and 11th to fair but enthusiastic audiences.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): The Ivy Leaf has done a good week's business. The Fair and the annual convention of the Catholic Knights of America increased the receipts considerably.

Items: Everything seems to thrive under the new management. Mr. Brady is to be congratulated on the neatness with which he has repaired the house, making it one of the prettiest in the State. The same efficient corps of ushers still remain with the veteran Harry McCarthy at the head.—The People's will reopen on the 20th, remodeled throughout. C. W. Bangs fills the opening week.—I had the pleasure Monday evening of hearing Orlando Harley, the celebrated tenor, at a private musicale. Mr. Harley has a grand voice, and will no doubt achieve success in the musical world.

LIMA.

Faurot Opera House (George E. Rogers manager): The gallery gods went into spasms of delight and howled themselves hoarse, 7th, at the sinking ship, raft scene and the timely rescue of the heroine several times during each act by Harry Elliston, impersonated by J. Z. Little, in The World. The scenery was bright and new, the spectacular effects successfully produced, business good, and audience, actors and management correspondingly happy. The formal opening of the season took place 14th, with the Emma Abbott Opera co. in Mignon. House large and fashionable. Fun on the Bristol 17th.

CIRCLEVILLE.

Colosseum Opera House (T. Blankstone, manager): Season opened with a big house 6th to see Lizzie Evans in her new play, Seasands. The first act is almost identical with the first in Muggs' Landing, and the plot, if there is any, about the same as in that play. Fun on the Bristol Oct. 1 and A Soap Bubble 14th. New water works being built and our immense straw-board works running night and day.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, manager): Cora Van Tassell opened our season 9th and had a prosperous week. The weather was very warm, but the business seemed to suffer little. Barry and Fay 21st; Haverly's Minstrels 23d; Black Scout Novelty co. 25th; E. F. Mayo 28th; Hoop of Gold 29th, 30th and Oct. 1.

PENNSYLVANIA.

NORRISTOWN.

New Opera House (E. G. Haynes, manager): On the Sahara was presented 6th. This was its first production. It is on the farcical comedy order, and contains many funny and confusing situations. The plot is: The Van Twiller family, consisting of father, mother, daughter, son and, adopted daughter, or niece (Sybil Reed), is reduced from vast wealth to extreme poverty by the unlucky speculation of the son. The son leaves home never to return until he has restored the position and wealth of the family, while the latter move to a desert-looking place called the "Sahara." Percy Featherly, son of an English lord, visits the family and falls in love with the daughter. His mission is to find a lady having in her possession a locket similar to one which he carries. While on the Sahara he indulged in sawing wood, making butter, and also love, such as would be expected from an English dude. Lord Featherly, naturally worried over the extended absence of his son, follows him to America in company with the son of Van Twiller, who has been successful on 'Change, and wants to return home. Not to be known, however, he travels in the disguise of a detective. Percy Featherly discovers that Sybil Reed is his cousin, she having in her possession the locket of which he is in search. Young Van Twiller and Lord Featherly reach the Sahara, and while the former discovers that Sybil Reed loves him the latter finds that his son is engaged to Gertrude Van Twiller and that Van Twiller is an old friend of his. Van Twiller's son restores his family to their former position. The marriage of the son and daughter of Mrs Van Twiller to the niece and son of the English lord is equally distasteful to both, while Mr Van Twiller, who is a henpecked husband, helps the young people to escape and marry. They return and the usual events transpire—storms, tears and forgiveness. The first part of the play is very dull, but the latter part is brimming over with selections that evoke great applause and shouts of laughter. For the first performance it ran smoothly, the actors being well up in their parts. Alice Crowther and Frank Dumm are to be congratulated on the success of their play. Lester and Allen's Minstrels 11th, to good business.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): This newly remodeled theatre, which, at a cost of nearly $15,000, has been made the finest in Western Pennsylvania, was opened on the 10th by the Hungarian Gypsy Orchestra to large houses. Excellent performances, so much so that our management secured them to return 20th and give a second concert, which they did to a crowded house. John T. Raymond appeared 11th, giving two performances, presenting Colonel Sellers at the matinee and The Magistrate in the evening, to very large business.

Personal: Mr. Raymond was ailing badly while here.—I had the pleasure of meeting your worthy correspondent in Warren, Pa.—Mr. Windsor—the past week, while taking in the sights in that stirring town during a County Fair. Mr. Windsor is one of the bright lights of Warren, and is Chief of the Fire Department.—Bradford is to have Booth, Barrett, Clara Morris, and all the great attractions.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): The Hungarian Gypsy Students gave a good performance 6th to fair business. The season was formally opened 11th by the Emma Abbott Opera co., with matinee in Bohemian Girl and Mignon in the evening. Audiences large and enthusiastic. John T. Raymond, 16th.

ERIE.

Opera House (John P. Hill, manager): Irish Aristocracy was presented by Barry and Fay to small houses 8th and 9th. The piece was cut unmercifully. The principals gave satisfaction, as usual, as Mulcahy and Muldoon. Co. fair. The Hungarian Gypsy Band delighted the usual small audience that assembles for such attractions in this town.

ALLENTOWN.

Music Hall (G. C. Aschbach, manager): Leste and Allen's Minstrels appeared 6th to fair business. Frederic Bryton drew a good-sized and very select audience 8th. Mr. Bryton, with but one exception, has the same co as last year. The performance of Forgiven was most excellent; applause was frequent and well bestowed. Mr. Bryton was called before the curtain twice, and at the end of the third act the whole co. passed before the curtain in response to long and continued applause.

Shaken: Bertram, Willard and Jackson's Cosmopolitan Theatre co. was struck by a financial earthquake at Reading, Pa., 11th. They were to fill the first half of this week at Music Hall. Quite a number of seats were sold. I wonder if the title of the co. was not rather too heavy to carry.

HARRISBURG.

Opera House (Markley and Till, managers): The Cattle King, 8th; fair house.

People's Theatre (George E. Tuck, manager): Jake Buda's Comedy co. opened this house 6th to a very large audience, which was most gratifying; but as the show did not come up to expectation, an immediate falling off was the result, and the rest of the week presented a pitiful array of empty benches. Boy Tramp, week of 13th.

OIL CITY.

Opera House (Kane and Rogers, managers): The Hungarian Gypsy Students came 7th to fair business. It would be difficult for the pen of a Provincial correspondent to give sufficient praise to these thorough masters of stringed instruments. The performance of the Reik Family was not well received. The contract of the Family with the Hungarians expires this date (11th), and I understand it will not be renewed.

PITTSTON.

Music Hall (W. D. Evans, manager): Frederic Bryton in Forgiven, 10th, to fair business, considering that the mercury was up to ninety.

Arena: Frank A. Robbins' Circus gave two performances 7th to fair business, giving good satisfaction.

Wanted: John O. Griffin, boss hostler, and Mme. Alma, the human fly, both of Robbins' Circus, were married during the afternoon performance.

TITUSVILLE.

Emery Opera House (Emery and Lake, proprietors): A large, fashionable and enthusiastic audience greeted the Emma Abbott Opera co., 9th. Performance excellent.

BEAVER FALLS.

Sixth Avenue Theatre: This house opened 6th with Bound to Succeed to a good audience. Little's World played 12th to a packed house. Lester and Allen, 28th.

NEW CASTLE.

Opera House (W. F. Loftus, manager): The Bound to Succeed co. drew only a moderate house, 6th. Benefit for Charleston sufferers was given 14th by miscellaneous talent.

Arena: John Robinson's Circus came 11th and did good business day and evening. Very good performance. Forepaugh's Circus, Oct. 1.

BUTLER.

Opera House (J. McCandless, manager): The Nosa Family appeared 8th to good business. Agnes Wallace-Villa 14th to 17th.

Items: Forepaugh's Circus, Oct. 6.—Byron W. Orr, manager of the Nosa Family, sends compliments to THE MIRROR.

FRANKLIN.

Opera House (D. D. Grant, manager): Our new house opened with the Emma Abbott Opera co. in Mignon, 10th. Every seat in the house, gallery and all, was reserved before the opening, and standing-room only was displayed at the ticket-office when the doors swung. The audience was delighted with the opera, and the co. was delighted with the new house. Miss Abbott and her managers gave unbounded praise. The accoustics proved excellent and the scenery, lights and stage management perfect. No hitch occurred from beginning to end, and the opening has been a splendid success. James Owen O'Conor will play Othello 30th.

READING.

Grand Opera House (George M. Miller, manager): Cosmopolitan Theatre co. in Reward and Miami to fair business, 9th, 10th and 11th. Performances were well received. Gilfeather and Scott's Uncle Dan'l comb., 16th, 17th and 18th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Cattle King drew a large audience 6th. Florence Bindley had a small audience 10th in A Heroine in Rags. For a young actress she shows considerable talent, and her musical specialties are very good. Colonel George Burton, a well-known colored gentleman of this city, has organized for the coming season, a troupe called the Georgia Minstrels, all the members of which are genuine negroes. They appeared here 11th to a very large house.

Arena: Pullman's Circus 6th to light business.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Frederic Bryton in Forgiven, 11th, to a very large house. The play was well received.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): The first half of last week Kate Clarton and co. appeared in Arrah-na-Pogue to very fair business. Rest of the week the T. P. W. Minstrels did an immense business.

Providence Opera House (Robert Morrow, manager): Last week Frederick Warde, supported by a very good co., appeared in Virginius, Richard III., Galba the Gladiator, Richelieu and Damon and Pythias. Attendance excellent.

Sans Souci Garden (W. E. White, manager): Louise Litta and co. will be seen in Chispa and Farmer Hathaway's Daughter this week. Stedman's Boarding House was full to overflowing all of last week.

Theatre Comique: Arrivals for the week, the Lamonts, Emma Alfreds, John Kernell, John Lillie and James Franklin, Dunn and Mack, Leonard and Mullen, Sullivan and Harrington, California Trio, Archmere Sisters and Jennie Melville. Last week's attractions were of the best and packed the house.

Westminster Museé opened its doors 13th with the following: The Rinehart Comedy co., Maud Beverly, Frank Lester, Silvo, W. A. Melville, Mack and Marston, Captain N. H. Chittendon, Frederick the Magician, Brodie, and Wallace the Man Fish. During the Summer the house has been redecorated and several dressing-rooms added.

Item: I wish to thank Frank Torrance of the Redmund-Barry comb. through THE MIRROR, for the many favors extended during my stay in Chicago. He is all business, but finds time to look after his friends.

WOONSOCKET.

Music Hall (P. S. Luce, manager): Our season opened 9th with Daly's Vacation co., to as good a business as the house ever saw. Every one of the co. received from two to four encores. This makes the fourth representation of Vacation here, and to crowded houses every time. Bertha the Sewing Machine Girl co. 20th, 21st and 22d.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): The T. P. W. Minstrels gave a fine performance 6th to an overflowing house. Murray and Murphy showed their beaming countenances to a good house 9th. A very fine performance was given by Edmund Collier and a good support 11th, in Jack Cade, which should have drawn more than a fair house. Rhea comes 17th and 18th.

Item: Your correspondent met J. W. Collier and found him to be a gentleman of the first water.

TENNESSEE.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Wilson and Rankin's minstrels opened this house 6th, to one of the biggest audiences ever held in it, their engagement of two nights and matinee was a very gratifying success.

Grand Opera House (W. J. Johnson, manager): The preliminary opening took place 13th, with a benefit for the Charleston Relief Fund. This house has been entirely refitted, presenting a very neat and attractive appearance.

Broad Street Amusement Hall: The special attraction last week was Mamie E. Geary, of the Nashville School of Music. Very good and fashionable audience.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor and manager): The regular season was opened 10th by Wilson and Rankin's Minstrels to grand style. The house was crowded from pit to dome. George Wilson is no doubt one of the first negro comedians on the stage. Until one of the first negro comedians on the stage. Until Rankin is pushing him for first honor. The Potsdam Beethoven were loudly applauded in their act and they really deserved it. The musical event of the evening was the Pavnesties, who produced very good music by very comical means.

COLUMBIA.

Grand Opera House (Ed. F. Hendley, lessee and manager): Wilson and Rankin's minstrels, appeared to a packed house. Lizzie Evans 16th, in Sea-sands.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): F. M. Dumm and Alice Crowther, supported by a good co., gave On the Sahara 9th, 10th, 11th, to only fair houses.

Mozart Hall (J. K. Strasburger, lessee): Dan. A. Kelly in The Shadow Detective and Under the Mask, week of 7th, played to fair houses. Florence Bindley comb. in Heroine in Rags and Vigilantes, 14th, for the week.

Item: The Florence Bindley comb. assisted by amateur talent, will give a sacred concert on the evening of the 19th under the auspices of Richmond Lodge, No. 45, B. P. O. E., for the benefit of the Charleston sufferers.

NORFOLK.

Academy of Music (Joseph C. Strasburger, lessee): This house opened for the season, 13th, with Katherine Rogers in The Gypsy Queen. Florence Bindley follows 16th in A Heroine in Rags. Miss Bindley is a Norfolk favorite.

Opera House (Barton and Logan, lessees): The Lozano Brothers and their trained dogs closed a week's engagement, 11th, to splendid business. Davene's Allied Attractions this week.

Arena: Doris' Circus gave two performances 7th. The show is a good one, and Mr. Doris and his press agent, Mr. Peifer, were especial favorites of the local press gang, as well as your correspondent.

LYNCHBURG.

Opera House (Simpson and Dawson, managers): Monroe and Rice's Aunt Bridget co. appeared 6th to a small house. Those present were not particularly well pleased with the performance.

STAUNTON.

Opera House (W. L. Olivier, manager): Stonewall Brigade Band, of Scranton, thirty-two pieces—F. R. Webb, director—assisted by local vocal talent, gave a fine concert 6th for benefit of Charleston sufferers, realizing about $200, which was promptly forwarded.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): J. B. Polk appeared last week in Mixed Pickles, Everybody's Friend and A Gentleman From Nevada, and had a large audience every night. McNish, Johnson and Slavin's Minstrels 21st.

Grand Opera House (O. C. Gentner, manager): Kittie Rhoades opened this house for the season under its new name, and was well received and did a good week's business in Pygmalion and Galatea, New Magdalen and Peck's Bad Boy. Receipts very large. The improvements of the Summer have made a great change for the better in the appearance of the house. J. C. Collins in Geneva Cross 30th, week.

WISCONSIN.

BELOIT.

Goodwin Opera House (Howard and Wilson, managers): Our season was opened 10th by Shipped by the Light of the Moon. Second visit. Co. good.

WYOMING.

LARAMIE.

Masonic Hall (William Marquardt, manager): The Dan Morris-Sullivan's Mirror of Ireland showed here to fair houses 6th and 7th.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager): Maubury's Wages of Sin co. opened the season at this house 6th. Etelka Wardell appeared as Ruth and gave a fine rendition of the part. She is a clever actress and a handsome woman. C. C. Maubury still retains his part of the Curate. The co. is first-class, though hardly up to that of last year. We miss Marie Prescott and Charles Overton.

Theatre Royal (Sparrow and Jacobs, managers): Ben Maginley, in May Blossom, attraction week of 6th to profitable business. Horace Lewis' Monte Cristo, 13th.

BROCKVILLE.

Opera House (Dan Derbyshire, manager): Long Strike co. 6th, one of the hottest days, drew out a small house. Co. good.

LONDON.

Grand Opera House (J. H. Davidson, manager): The season was opened 7th by the McCaull co. in Don Cæsar. Large audience despite oppressive heat.

OTTAWA.

Grand Opera House (John Ferguson, manager): S. H. Cohen's Long Strike co. opened the season 6th, playing to a crowded house. J. C. Padgett, Emily Fairchild and Samuel E. Ryan were strong in their respective roles. During the Summer the house has been well stocked with scenery.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALSBERG-MORRISON CO.: Jersey City, 16, 17, 18; Brooklyn, E. D., 20, week; Baltimore, 27, week; Washington, Oct. 4, week.

ADA GRAY: Philadelphia, 20, week.

ARTHUR REHAN'S CO.: Burlington, Vt., 16, 17, 18; Montreal, 20, 21, 22; Ottawa, 23, 24, 25; Albany, N. Y., 27, 28, 29.

AIMEE: N. Y. City, 20, two weeks.

ANNIE PIXLEY: Boston, 20, week.

AGNES WALLACE AND SAM B. VILLA: Butler, Pa., 15 to 17.

AARON WOODHULL: N. Y. City, 13, week.

ALONE IN LONDON CO: Chicago, 13, week.

BERTHA WELBY N. Y. City, 27, week; Philadelphia, Oct 4, week; Brooklyn, E. D., 11, week.

BOARDING-HOUSE CO.: Philadelphia, 13, week; Baltimore, 20, week.

BLACKMAIL CO.: N. Y. City, 13, week; Jersey City, 20-22.

BARRY AND FAY: Youngstown, O., 13, 16; Titusville, Pa., 17; Oil City, 18; Akron, O. 20, Mansfield 21, Lima 22, Fort Wayne, Ind. 23, Peru 24, Battle Creek, Mich., 25.

BALFE-LAVICK CO.: Richmond, Va., Oct. 4.

BUNCH OF KEYS CO.: Indianapolis 16-18, Cincinnati 20, week.

BURR OAKS CO.: Muskegon, Mich., 16, 17.

BANDIT KING CO.: Williamsport, Pa. 16, Allentown 17, Johnstown 18, Pittsburg 20, week, Chicago 27, week.

BELLA GOLDEN CO.: Marshall, Mo., 13, week.

BLACK CROOK (Moulton and Baker's): Lynn, Mass., 16-18.

BOY TRAMP CO.: Harrisburg, 13, week; Norfolk, Va., 20, week; Washington, 27, week.

BERTHA, THE SEWING MACHINE GIRL: Rochester 20, week.

BASYE DRAMATIC CO.: Danville, Ill., 13, week.

C. A. GARDNER (Karl): Columbus 13, week.

CHARLES POPE: St. Louis, 20, week; Hannibal, 27.

C. ERIN VERNER: Middletown, Ct., 25.

CLARA MORRIS: Boston, 13, week; Elizabeth, N. J., 20, Brooklyn, 22, 23, 24; Elmira, N. Y., 28; N. Y. City Oct. 4

CONDEMNED TO DEATH: Taunton Mass., 17, 18; S. Framingham 20, Clinton 21, Marlboro 22, Plymouth 23, Brockton 24, 25, New London, Ct., 27-29, Springfield, Mass., 30, Oct. 1, 2.

CROSSEN'S BANKER'S DAUGHTER CO.: S. Framingham, Mass., 16; Providence, R.I., 17, 18; Natick, Mass., 20; Clinton, 21; Fitchburg, 22; Winchendon, 23; Keene, N. H., 24; Brattleboro, Vt., 25; Springfield, Mass., 27, Bristol 29, Thomaston Oct. 1, Ansonia 2

CLIO: Brooklyn, 13, week; Boston, 20, week.

CORA VAN TASSEL: Greenville, O., 16-18; Middletown 20, week.

COSMOPOLITAN THEATRE CO.: Hazleton, 16, 17, 18; Lebanon, 20, 21, 22; Shamokin 23-25.

COMPTON COMEDY CO.: Circleville, O., 20, week.

CLARK'S COMEDY CO.: Grand Island, Neb., 13, week.

C. W. BARNY: Cleveland 20, week.

DALYS' VACATION CO.: Boston, 13, week; Oneonta, N. Y., 20; Binghamton, 21; Elmira, 22; Meadville, Pa., 23; Springfield, O., 24; Richmond, Ind., 25; Cincinnati 27, week.

DAVIS'S AUCTION: Sedalia, 13, 16; Topeka, Kas., 17, 18; Wichita, 20, 21, 22; Emporia, 23; Atchison, 24; Leavenworth, 25.

DERMAN THOMPSON CO.: Manchester, N. H., 16, 17; Gardiner, Mass., 18; Holyoke, 20; Springfield, 21 22; Worcester, 23 to 25; Brockton, 27, 28; New Bedford, 29, 30, Fall River, Oct. 1, 2; Providence, 4 week; Brooklyn 21, two weeks

DRAPER'S UNCLE TOM CO: Sedalia, Mo., 16.

DAN SULLY'S CORNER GROCERY CO.: Washington, 13, week; Cleveland, 20, week.

DANIEL HANDMANN: Allentown, Pa., 27.

EDWIN BROWNE: Springfield, Mass., 20, week.

EDWIN THORNE: Savannah 20, 21, Augusta 22, Atlanta 24, 25, Macon 27, Charleston 28, Eufaula Ala., 29, Montgomery 30, Selma Oct. 1, Meridian 2, Pensacola, Fla., 4, Mobile, Ala., 5.

EDWIN F. MAYO: Cleveland, 20, week; Mansfield 28, Cincinnati Oct. 4, week.

EDITH ENGLISH CO.: Pittsburg, 13, week; Lowell, Mass., 20, week.

EDWIN BOOTH: Detroit, 16, 17, 18; Grand Rapids 19, Kalamazoo, 20.

EDYTH ELLSLER: N. Y. City, 27, week.

E. K. COLLIER: Red Bank, N. J., 16; Paterson, 17, 18; Poughkeepsie, N. Y., 20-22; Rondout, 23; Jersey City, 24, 25; Williamsport, Pa., Oct. 1, 2.

EVANS AND HOEY: St. Louis, 13, week; Louisville, 20, week; Cincinnati 27, week.

EVANGELINE CO.: Cincinnati 13, week, St. Louis 20, week, Indianapolis 27, week.

EDWIN ARDEN: Philadelphia 20, week.

EZRA KENDALL: Philadelphia 13, week, Baltimore 20, week, Elmira N. Y. 27, Hornellsville 28, Bradford, Pa., 29, Olean, N. Y., 30, Warren, Pa., Oct. 1, Meadville 2, Cleveland 4, week.

EUNICE GOODRICH: Nevada, Mo., 20, week.

E. T. STETSON: Chicago 13, week, Milwaukee 20, week, Elkhart, Ind., 28.

FUN ON THE BRISTOL: Mansfield, O., 16, Lima 17; Findlay, 18; Bellefontaine, 19.

FANNY DAVENPORT: N. Y. City, Oct. 11.

FELIX VINCENT COMEDY CO: Dixon, Ill., 13, week; Maquoketa, Ia., 20, week; Milwaukee, Wis., 27.

FRANK MAYO: Chicago, 6, two weeks; Pittsburg, 20, week; Washington, 27, week.

FLORENCE BINDLEY: Richmond, 16, 17, 18; Norfolk, 20, 21, 22; Lynchburg, 27; Danville, 28, 29; Greensboro, N. C., 30, Raleigh Oct. 1, Goldsboro 2, Salisbury 4, Charlotte 5, Columbia, N. C., 6, Sumter 7.

FRED. WARDE: Baltimore 13, week, Washington 20, week.

FLORENCES (Mr. and Mrs. W. J.) Minneapolis 26-28, Omaha 27-29, Lincoln, 30, St Joseph, Mo., Oct. 1-3, Atchison 4, Leavenworth 5 6.

FRED. BAYTON: N. Y. City 13, week.

FRANK E. AIKEN: St. Louis 20, week.

FLO CROWELL: Chelsea, Mass., 13, week; Pittsfield, 20, week; Portsmouth, N. H., 27, week; Gloucester, Oct. 4, week.

FANTASMA: Montreal, 13, week; Indianapolis, 27, week.

FISHER-HASSAN COLD DAY CO.: Louisville, 20, week; Nashville, 27, 28, 29; Birmingham, Ala., 30; Augusta, Ga., Oct 1; Mobile, Ala., 2; New Orleans, 4, week.

FRANCIS LABADIE: Owosso, Mich., 23; Hillsdale, 29.

FRANK FRAYNE: Brooklyn 13, week.

GENEVIEVE WARD: N. Y. City, 27, two weeks.

GUS WILLIAMS: Grand Rapids, Mich., 20.

GRACE HAWTHORNE: Boston, 20, week.

GEORGE H. ADAMS: Newark, 20, week; N. Y. City, 27, week.

GEORGE C. MILN: Chippewa Falls, Wis., 22.

GAMBLER'S WIFE CO.: Susquehanna, Pa. 16-18; Cooperstown, N. Y., 20-22; Oneonta 23-25, Corning 27-Oct. 1.

HELEN DAUVRAY: Boston, 27, week.

HENRY E. DIXEY: N. Y. City, 20, two weeks.

HELENE ADELL: Brockton, Mass. 13, week; Bridgeport, Ct. 20, week; Springfield, Mass., 27, week; Boston, Oct. 4, week.

HAROLD FORSBERG: Cleveland, 13, week; Chicago, 20, week; Fort Wayne, Ind. 27; Springfield, O. 28; Richmond, Ind. 29; Louisville, 30-Oct. 1-2; Ironton, O. 4.

HOOSMAN BLEND CO: N. Y. City, 27, week.

HARDIN-VON LEER CO.: Brooklyn, E. D., 13, week.

HELD BY THE ENEMY CO.: N. Y. City, August 16, four weeks.

HENRY CHANFRAU: Newburyport, Mass. 16; Portland, Me., 17; Skowhegan, 18; Dover, N. H., 20.

HARBOR LIGHTS CO.: Boston, August 30, four weeks.

HERNE'S MINUTE MEN: Boston, 13, week; N. Y. City, 20, week.

HARRY WEBBER: Somerset, Ky., 14 to 17, Glasgow 19 to Oct. 2, Owensboro 14-16.

HORACE LEWIS' CO.: Montreal, 13 week.

HENRY WALTON: Jacks

Mrs. D. P. Bowers: Philadelphia 13, week; Washington 20, week. Jersey City 27-29, N. Y. City, Oct. 4, week.
McElroy's Naiad Queen: Crawfordsville, Ind., 27, week.
Maguire Murdock's Co.: Piqua, O., 21-22, Mansfield 23-Oct. 1.
Mary Lane Co.: N. Y. City 20, four weeks.
Mascagni Sisters: Chillicothe, O. 13, week, Marietta, 20, week.
McDonnell Co.: Halifax, N. S., 20, week.
Mayo Banks: Bangor, Me. 13, week, Gloucester, Mass. 20, week.
Murray and Murphy: N. Y. City 13, week, Trenton, N. J., 20.
Mr. and Mrs. George S. Knight: Brockton Mass., 16, Manns' Landing: Detroit 18, week, Columbus 20, week, Cleveland 27, week.
Mastodon Prize Jarvis Section Co.: Reading Pa., 16-18, Yonkers N. Y., 20, Newburg 21, Hudson 22-23, Poughkeepsie 24-25.
Mason-Vivian Co.: Catskill, N. Y., 16, Coxsakie 17, Hillsdock 18, Chatham 20, Hudson 21, Hoosac Falls 22, Binghamton 2-3
Mayer Atkinson: Bushnell, Ill., 13, week, Des Moines Ia., 20, week.
Mayo and Rice's Co.: Columbus, Ga., 16, Atlanta 17, 18; Knoxville, Tenn., 20; Chattanooga, 21; Rome, Ga., 22; Birmingham, Ala., 23; Montgomery, 24; Mobile, 25; New Orleans 27, week.
Maguire Co: Utica N. Y., 13, week; Rochester, 20, week, Syracuse 27-28
McCune Comedy Co.: Rome, Ga., 27, week.
N. S. Wood: Baltimore, 13, week, Pittsburg, 20, week, Cincinnati, 27, week; Louisville, Oct. 4, week.
Navy Off Co.: To-date 13, week.
N. C. Goodwin: N. Y. City, Oct. 4.
Newsboy Sisters: New Haven 16-18, N. Y. City 20, week.
Nat. Burgess: Philadelphia, 20, week.
Oliver Byron Co.: Washington 13, week, Providence 20, week.
Only a Farmer's Daughter Co.: Red Bank, N. J., 21.
Oliver Byron: Long Branch, 20.
Orpheus Trouble: San Francisco, Oct. 11.
On the Sahara Co.: McKeesport, Pa., 16; Uniontown, 17; Huntington, 18; N. Y. City, 20, week.
One of the Bravest: Indianapolis, 13, week.
People's Theatre Co. (Hill's): Stamford, Ct., 13, week.
Private Secretary Co.: Milwaukee 13, week, Chicago 20, week, Cleveland 27, week.
Patti Rosa: St. Joseph, Mo., 17, 18.
Puck's Bad Boy Co.: Fall River, Mass. 24.
Pauline Markham: Augusta, Ct. 16-18, New Bedford, Mass., 20, week; Boston, 27, week; Halifax, N. S., Oct. 4, week, St. John 18, week, Bangor, Me., 25-27.
Pioneer Fire Life Co.: Poughkeepsie, N. Y., 18, Norfolk, Va. 27, 28, 29.
P. F. Baker: Cleveland, Oct. 4, week.
Pabor's Slave Co. (Winnett's): Bridgeport, Ct., 16, 17, 18; Hartford, 20, 21, 22; Middletown, 23; Birmingham, 24; Ansonia, 25; Brooklyn, 27, week; New Haven, Oct. 4, week.
Rusa: Newort, R. I. 17-18, New Bedford, Mass. 20, Fall River 21, Lanbury, Ct. 22, Hartford 23-25.
Robson and Crane: Brooklyn 20, week.
Redmund-Barry Co.: Chicago 13, week.
Ranch 101: Bath, N. Y. 16, Batavia 17, Canandaigua 18, Rochester 20, week.
Rainbow Co., Washington 13, week.
Richmond's Co.: Brooklyn 20, week, Baltimore 27, week, Harrisburg, Pa Oct. 4, week.
Rag Baby Co.: Providence 16-18, Brooklyn 20, week.
R. L. Downing: Albany 16-18, Cincinnati Oct. 4, week.
Rose Coghlan: Yonkers, N. Y., 27, 28; Bridgeport, Ct., 29; Pittsfield, Mass., 30; Keene, N. H., Oct. 22; Burlington, Vt., 2; Montreal, 4, week, Ottawa 11-13, Ogdensburg, N. Y., 13, Watertown 14, Lockport 15, Toronto 18, week; Boston 25, week.
R. B. Mantell: Boston, 20, week; Philadelphia, 27, week.
Rentfrow's Pathfinders: Chippewa Falls, Wis. 14, 15, 16.
Richard Mansfield: Philadelphia 13, week; Baltimore 20, week; Washington 27, week.
Roland Reed: Lewistown, Me., 17, 18, 19; Bangor 21, Augusta 22, Dover, N. H. 23, Lynn, Mass., 24, Waltham 25, Albany, N. Y., 30 Oct. 1, 2; Gloversville, 4; Utica, 5; Oswego, 6; Auburn 7, Syracuse 8 9, Rochester 11-13, Lockport 14, Erie, Pa., 15, South Bend, Ind. 16, Chicago 18, week; Cleveland 24, week.
Romany Rye Co.: Amsterdam, N. Y. 16, Cohoes 17, Albany 20, week; Troy 27, week.
Richardson-Arnold Co.: Independence, Kas. 13, week; Winfield 20, week; Arkansas City 27, week; Independence Oct. 11, week.
Siberia Co.: Erie, Pa., 20, 21.
Shadow Detective: Brooklyn, E. D., 13, week.
Skipped by the Light of the Moon: Rock Island, Ill., 16; Monmouth, 17; Hannibal, Mo., 18; St. Louis 20, week.
Silver Spur Co: Washington, 13, week; Pittsburg, 27, week; Baltimore, Oct. 4, week.
Storm-Beaten Co.: Rochester, 13, week; Buffalo, 20, week; Montreal, 27, week.
Sol Smith Russell: Kansas City, 13, week; St. Louis, 20, week; Cleveland, 27, week; Jackson, Mich., Oct. 4; East Saginaw, 5; Bay City, 6; Muskegon, 7; Grand Rapids, 8, 9; Chicago, 11, week.
Strangers of Paris Co.: Elmira, N. Y., 16, 17; Williamsport, Pa., 18; Hoboken, N. J., 20, week; Richmond, Va., Oct. 4, week.
Salsbury's Troubadours: Detroit 20-22; Toledo, O., 23; Elkhart, Ind., 24; Pullman, Ill., 25; Chicago, 27, week; Joliet, Ill., Oct. 11.
Shadows of a Great City: N. Y. City, 20, week.
Silver King Co.: Hoboken, 13, week.
Straight Co: Brooklyn, E. D., 13, week.
Streets of New York: Brooklyn, E. D., 13, week; Chicago 20, week; Joliet, Ill., 27; Ottawa 28, Waterloo, Wis., 29, Oshkosh 30, Milwaukee Oct. 1, 2.
Stevens Dramatic Co.: Elgin, Ill., 13, week; Sycamore, 20, week.
Sawtelle Comedy Co.: Medina, N. Y., 13, week; Dunkirk 20 week, Canton, O., Oct. 4, week.
Stutz Dramatic Co.: Aspen, Col., 16-18.
The Soldier Co.: Kansas City 13, week; St. Joseph 20, 22.
Thompson (G. W. and W. J.): Hoboken, 13, week; Washington 20, week; Norfolk 27, week.
Tide of Fortune Co: Louisville 13, week.
T. J. Farron: Lansing, Mich., 16; Jackson 17; Kalamazoo 18.
Taken From Life Co.; Syracuse 13, week; Rochester 20, week; Buffalo 27, week; Montreal Oct. 4, week.
Two Johns Co: Omaha, Neb., 16; Lincoln, 17, 18; Hastings, 22.
Under the Gaslight Co.: Cleveland, 13, week; Syracuse, 20, week.
Under the Lash Co.: New Orleans 20, two weeks.
Ullie Akerstrom: New London, Ct., 13, week; Norwich, 20, week; Waterbury, 27, week.
Viola Allen: Washington, 13, week; Brooklyn, 20, week.
White Slave Co.: Worcester, Mass., 16-18.
Wooster Dramatic Co: Marion, O., 18; Van Wert, 20, 21; Upper Sandusky, 22, 23; Piqua, 25; Zanesville, 26 to 30.
Wilson Barrett: N. Y. City, Oct. 11, three weeks.
Waite Comedy Co.: Valparaiso, Ind., 13, week; South Bend, 20; Coldwater, Mich., 21 to 25; Findlay, O., 27, week; Kenton, Oct. 4, week.
Wilber Dramatic Co.: Leavenworth, Kan., 13, week.
Wilber Dramatic Co. No. 2: Terre Haute, Ind., 13, week.
Woodward Dramatic Co: St. Albans, Vt., 6, two weeks; Cornwall, Ont., 20, two weeks; Brockville, Ont., 4, two weeks
Wa. Us & Co.: Chicago 13, week; St. Paul, 20-22; Minneapolis, 23-25.
Wilbur Day C.: Rutland, Vt., 20, week.
Youth Co.: Trenton, N. J., 17, 18; Brooklyn, 20, week.
Zozo Co.: Emporia, Kas., 15, 16; Lawrence, 17, 18; Topeka, 20, 21, 22; Atchison, 23; Sedalia, 24, 25; St. Louis, 27, week; Indianapolis, Oct. 4, 5, 6; Dayton, 7, 8, 9; Ft. Wayne, 11, 12; Lafayette 13; Logansport 14; Terre Haute 15, 16; Evansville 18-20.
Zitka Co.: Chicago, 6, two weeks; Philadelphia 20 week.

OPERA AND CONCERT COMPANIES.

Academy Opera Co.: Washington, June 28—indefinite season.
Bennett-Moulton Opera Co. B: Haverhill, Mass. 13, week; Manchester, 20; week; Lowell, 27, week.
Bijou Opera Co.: Chattanooga, Tenn. Oct. 4, week.
Bennett-Moulton Opera Co. A.: Easton, Pa., 13, week; Lancaster, 20, week.
Castano Opera Co.: Cheyenne, W. T. 16-18; Colorado Springs, Col 20-22; Pueblo, 23; Leadville, 23-25; Pueblo, 27.
Carleton Opera Co.: Buffalo, 15 to 18; Syracuse, 20, 22; Albany, 23, 24, 25; Brooklyn, 27, week; Philadelphia, Oct. 4, two weeks.
Conried's Opera Co.: N. Y. City, Oct. 11, four weeks.
Duff's Opera Co.: San Francisco, 6, four weeks.
Emma Opera Co.: Boston, 27, two weeks.
Emma Abbott Opera Co.: Bay City, Mich. 17-18; Jackson, 20; Peoria, Ill., 23, 24, 25.
Gilmore Band Co., N. Y. City, Oct. 11.
Herman Opera Co.: Fort Wayne, Ind., Sept. 13, week.
Hyers Sisters: Decatur, Ill. 16; Shelbyville, 25; Hannibal Gypsy Band: London, Ont., 16; Chatham, 17; Mount Clemens, Mich., 18; East Saginaw, 20; St. Louis, 21; Mason 22, St. John 23, Ionia 24, Greenville 25, Grand Rapids 26.
Kiralfy Opera Co. (Corinne): New Haven, 20, week.
Little Tycoon Co: Boston, 6, two weeks; Providence, 20, week; Buffalo, 27, 28, 29; Cleveland, 30 to Oct. 2; Detroit, 4 week; Indianapolis 11-13, Louisville 14, 15, St. Louis 18, week.
Mayer Isaac Co.: Philadelphia, Oct. 4.
McCaull's Opera Co.: Detroit, 14, week; Chicago 20, week.
Mexican Typical Orchestra: Milwaukee 13, week, St. Paul 20, week.
Norman Opera Co.: Denver, 27, week.
Ness Family: Washington Pa. 15-16, Beacon Falls 18, Terentum 20, Wilkinsburg 21, Waynesboro 22.
Newell Opera Co.: Sterling, Ill. 13, week.
Petita Opera Co.: Chicago, 20, four weeks.
Starr Opera Co.: Jackson, Mich. 13, week.
Smith Bell-Ringers: McKinney, Tex., 16; Dallas, 17, 18; Fort Worth, 20, 21; Waco, 23, 24; Galveston, 26, 27; Brenham, 28; Austin, 29, 30; San Antonio, Oct. 1, 2.
Violet Cameron Opera Co.: N. Y. City, Oct. 4.
Thompson Opera Co.: Pittsburg 13, week, Chicago 20, week.
Wilbur Opera Co: Troy, 13, week; Utica, 20, week; Rochester, 27, week; Buffalo, Oct. 4, week.

MINSTREL COMPANIES.

Birch and Reed's: Chicago, 6, three weeks.
Baird's: Pine Bluff Ark., 16, Little Rock 17-18, Hot Springs 20, Texarkana 22, Houston Tex., 30.
Hicks' Colored: Pittsburg 13, week.
Haverly's: Cincinnati, 13, week; Chillicothe 20, Columbus 22, Mansfield 23.
Hi Henry's: Cortland N. Y., 17.
Lester and Allen's: Philadelphia, 13, week; Wilmington Del., 20.
McIntyre and Heath's: Texarkana Ark., 16, Tyler Neb., 17, Palestine 18, Galveston 20, Houston 21-22, Brenham 23.
McNish, Johnson and Slavin's: Wheeling W. Va., 21.
New York: Carbondale, Pa., 16; Milton, 17, 18; Lewisburg 20-21, Watsontown, 22-23, Mahanoy 24-25, Gettysburg 27, Westfield 28, Emporium 29, Huntington 30, West Bridgewater Oct. 1-2.
T. P. W.: Bridgeport Ct., 16, Kingston, N. Y., 20, Tarrytown 21, Yonkers 22, Trenton 23.
Wilson and Rankin's: Savannah Ga., 27-28, Macon, 20; Memphis, 27, 28, 29.

VARIETY COMPANIES.

Australian Novelty Co: N. Y. City 13, two weeks.
Adamless Eden Co.: Hornellsville, N. Y. 16, Bradford, Pa. 17, Olean, N. Y. 18.
Beane-Gilday Co.: Akron, O. 13, week; Detroit, 20, week.
Davene's Attractions: Washington 13, week; Buffalo 27, week.
Dick Gorman: Shreveport 17; New Orleans 20, week.
Fannie Louise Buckingham: St. Louis 13, week; Detroit 20, week.
Four Emeralds: Newark, 13, week; Akron, 20, week.
Gray-Stephens: New Haven 27, week.
Harry Russell: Brooklyn 27, week.
Howard Specialty Co.: Portland, Me., 20-1, Lynn, Mass., 22, Brockton 23.
Hallen and Hart: Albany 13, week; Troy 20, week.
John Ransone: Washington 20, week.
Kelly-Murphy Co.: N. Y. City 27, week.
Lang's Comiques: Hazleton, Pa., 20, Carbondale 21, Middletown, N. Y., 22.
Lillie Hall's Co.: Lockport, N. Y., 21.
Pat Rooney: Taunton, Mass., 22.
Sid. C. France: Columbus, O., 13, week.
Tony Pastor's Co.: Chillicothe, O., 16; Dayton, 17; Wheeling, W. Va., 18; Pittsburg 20, week.
Wesley Brothers: Pittsburg, 13, week; Baltimore 20, week; Chicago 27, week.

MISCELLANEOUS.

Arizona Joe: Cincinnati, 13, week.
Bristol's Equescuriculum: Wilmington, Del., 13, week; Burlington, N. J., 20, 21, 22; Elizabeth, 23, 24, 25.
Balarrega: Nashua, N. H. 13, week; Portsmouth, 20, week; Brunswick, Me., 27-29.
Crocker's Equines: Wilkesbarre, Pa. 20, week.
Harrigan's Hibernicon: Washington, N. J. 17; New Brunswick, 20; Princeton, 21; Elizabeth, 22; Plainfield, 23.
Kellar: Quincy, Ill. 16, 17, 18; Keokuk, Ia. 20-22; Topeka, Kas. 23, 25; Denver, Oct. 4, week.
Matt Morgan Diorama Co: St. Louis, 13, week; Indianapolis, 20, week.
Morris' Canine Paradox: Carbondale, 15, 16; Susquehanna, 17, 18
Miaco Humpty Dumpty Co.: Oswego, N. Y., 13, week.
Professor Herrmann: Philadelphia, 27, two weeks.
Pharaxyn: Richmond, Va. 16-18.

CIRCUSES.

Adam Forepaugh's: Canandaigua N.Y., 17, Batavia 18, Wellsville 20, Bradford, Pa., 21; Olean, N. Y., 22; Warren, Pa., 23, Erie 24, Corry 25, Newcastle Oct. 1, Butler 6, Newcastle 8.
Barnum's: Omaha, Neb., 18, Mayville 20, Chillicothe, Mo., 21; St. Joseph 22, Atchison, Kas., 23; Leavenworth 24, Kansas City, Mo., 25, Topeka 27, Junction City 28, Emporia 29, Parsons 30, Ft. Scott Oct. 1, Springfield 2.
Buffalo Bill's Wild West Show: Staten Island, N. Y., June 28—indefinite.
Doris': Chattanooga, Tenn., 20; Knoxville, 23.
King Burke: Terre Haute, Ind., 15, 16.
Miller, Ukey and Freeman's: Columbus 20, week.
Richards: Cincinnati, Sept. 1, four weeks.
Robinson's: Andover, O. 18; Crestline 20, Tiffin 21, Bucyrus 22, Ada 23, Delphos 24, Columbia City 25.
Sells: San Francisco 18, eight days.

Orthœpy.

A writer in a late number of the London *Theatre* says that he has "never yet heard an American actor that did not over-emphasize the indefinite article." What the writer probably means is that our actors do not sufficiently slur the indefinite article: that they come too near giving it its name-sound.

The giving of the name sound to the pronouns and particles is one of the worst of elocutionary faults, as no other one thing does so much to make one's utterance stilted, unnatural, pedantic, and consequently to make the player appear to be self-conscious.

But, if I do not greatly err, this over-preciseness in the utterance of the little words is a fault that is, comparatively, not common with Americans, although, as a rule, we open our mouths wider when we speak, and articulate more distinctly, than the English do. The English actors we see over here, for the most part, have an exasperating habit of giving you the name-sound of *he* and *his* and *him* and *her* and *you* and *them*, and of such little words as *to* and *from*, and the like, meet with them where they may. *My* they very often slur when it should be spoken with the full, long-*i* sound, as, for example, in such sentences as: "Sir, this lady is my wife;" "Ay, madam, she was my mother;" "My brother shall know of this," etc.; but they seem to think it would be a heinous offense to be consistent and treat the other pronouns in like manner. They seem to fear that we shall take them for Cockneys unless they come out strong with their *h's*. Persons that pronounce the pronouns and participles as many of the English actors do in order to be nicely correct, get nothing for their pains but the appearance of being pedants.

When not emphatic the *h* in all the pronouns beginning with that letter should be touched very lightly. In conversation initial *h* is frequently dropped entirely in the pronouns by those whose articulation is least faulty.

In like manner we slur *you*, *me* and *your*.

"Why did *you* not come to *me* when I called *you*?"

Though the name-sound of *you* and of *me* are *yoo* and *mee* respectively, their proper sounds in the sentence above, where they are unemphatic, is *yu* and *me*, the *e* in both cases having the sound that terminal *y* has in *any*, *only*, etc., and this is the only sound ever given to these pronouns when they do not stand in positions that make them emphatic, except by the half-schooled.

The name sound of *your* is *yoor*, but when it stands in unemphatic positions, as it generally does, its proper pronunciation approaches that of the last syllable of the word *lawyer*.

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Telegraphic News.

All Large.

[SPECIAL TO THE MIRROR.]

BOSTON, Sept. 14.—The Minute Men had a large and enthusiastic audience at the Boston Theatre. Clara Morris had a large house at the Hollis Street in Article 47. James O'Neill had his usual big audience in Monte Cristo at the Globe. Iolanthe began the musical season at the Bijou to large business. The Howard had a veritable jam to see the Dalys in Vacation. The Tycoon began its second week at the Park to one of the largest houses of the engagement. Harbor Lights at the Boston Museum. The Danites at the Windsor.

Mr. Booth's Opening.

[SPECIAL TO THE MIRROR.]

BUFFALO, Sept. 14.—Edwin Booth's reception at the Academy of Music last night was very flattering. A large and brilliant audience was present, and applauded his rendition of Richelieu frequently.

The Planter's Wife, at the Court Street Theatre, brought out a large audience. At the Museum, Loudon McCormack's company in '49 was equally favored. The Adelphi completed the list with a good gathering to see Alice Arlington's company in The Necromancer.

Harold Forsberg's Stellar Entree.

[SPECIAL TO THE MIRROR.]

CLEVELAND, Sept. 15.—Harold Forsberg opened Monday night at the Euclid in Robert Macaire. House fair.

Salsbury's Troubadours drew a good house at the Park.

Manager White's Opening.

[SPECIAL TO THE MIRROR.]

DETROIT, Sept. 15.—The wealth and fashion of Detroit filled the New Grand Opera House, the occasion being the opening of this beautiful theatre and the representation of Don Cæsar by the McCaull Opera company. The sight was a grand one, with the ushers and a large part of the audience in dress suits and the ladies correspondingly attired. Manager White introduced the Hon. J. Logan Chipman as speaker, who formally opened the Grand in an eloquent and appropriate address. The rain poured in torrents all the evening, and probably prevented an overflow of hundreds anxious to attend.

At the Detroit Henry Walton, in The Cuckoo, gave a good representation of this new comedy-drama to moderate business.

The opening of Whitney's under the management of Charles E. Blanchett drew an audience that filled the theatre, and Frances Bishop, in Muggs' Landing, was given an enthusiastic reception. Low prices and good management.

Smoky City Openings.

[SPECIAL TO THE MIRROR.]

PITTSBURG, Sept. 15.—Mixed Pickles opened at the Opera House on Monday evening to fair attendance. The entire company was honored with a call at the close of the second act.

The Thompson Opera company opened well at the Bijou and sang The Musketeers acceptably. Our local warbler, J. K. Murray, made his Pittsburg operatic debut, and was warmly received. The first theatre party of the season was seen at the Bijou on Monday evening.

Lina Weber's Burlesque company at the Academy and Hicks' Colored Minstrels at Harris' had large openings.

Fred. A. Parke has been offered the management of our coming Exposition.

Two Openings.

[SPECIAL TO THE MIRROR.]

BRIDGEPORT, Ct., Sept. 14.—Newton Beers' Lost in London company opened its season at Hawes' Opera House last evening. As Job Armroyd, the Lancashire miner, Mr. Beers was especially strong. He was several times called before the curtain. The support was headed by Jessie Lee Randolph, who was excellent in the part of Nelly Armroyd. Laurens Rees, a Bridgeport amateur, made his professional debut in the part of Gilbert Featherstone. The role is a little too heavy for him, but he pulled through without serious mishap. He is a good reader, and, for a first appearance, was quite at home upon the stage. The scenic effects were the best ever seen here, but they were handled rather bunglingly, causing long stage waits. The last scene, Job's Vision, was a grand climax to a series of stunning stage pictures.

The T. H. Glenney company presented Storm-Beaten at the Belknap Theatre before a large house. The leading role, Christian Christianson, was well played by Wright Huntington. The support was excellent, and included T. H. Glenney, Belle Sutton and Pearl Eytinge. This was the opening also of the new Belknap Theatre, a fine edifice erected by P. T. Barnum as a place of general amusement. The public did not appreciate Mr. Barnum's enterprise, and the building was converted into a theatre proper. It seats 1,800, and is handsomely fitted up.

SHENANDOAH, Pa., Sept. 14.—Louise Pomeroy opened her season here to one of the largest audiences ever gathered in my house. The opening was an unqualified success; everybody delighted. P. J. FERGUSON.

Another Claimant.

[SPECIAL TO THE MIRROR.]

WASHINGTON, Sept. 14.—A good house attended the opening of the regular season and the presentation of Talked About by lovely Viola Allen and her capable company at the National Theatre. A number in the audience were surprised and delighted to recognize an old friend in Talked About. This play is an excellent dramatization of "Mr. Peter Crewett," in my opinion one of the best stories that Mrs. Mary A. Denison (formerly of this city, now living in Palmer, Fla.), ever wrote. A friend of mine has been talking about dramatizing it for several years. Last Fall Mrs. Denison told him he had her consent to do so, and she would be much pleased if he would, not knowing that it had already been done. The play is pretty enough and well acted. Miss Allen surprised even her warmest friends, while Mr. Longworth, Mr. Allen, Mrs. Brutone and Florence Roberts were well received.

Fair houses at all the other theatres.

The Alsberg-Morrison Opening.

[SPECIAL TO THE MIRROR.]

PROVIDENCE, Sept. 14.—The Alsberg-Morrison company gave a fine representation of Faust and Marguerite at the Providence last evening, and should have drawn a packed house. The occasion was a benefit for the Charleston sufferers.

Another Big Drop in the Bucket.

[SPECIAL TO THE MIRROR.]

TORONTO, Sept. 14.—O. B. Sheppard's Night Off company gave a benefit at Buffalo on Saturday night for the Charleston sufferers, and sent to the City Treasurer the entire receipts, which were over $700. The company played here last night to "standing room only." CLARENCE HARVEY.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

RICHMOND, Va., Sept. 14.—A large and fashionable audience greeted Thorne's Black Flag company last night, and was delighted. The company is a very strong one, and brought out the points of the play with telling effect.

ELMIRA, N. Y., Sept. 15.—Lilly Clay's Adamless Eden delighted an Eveless audience last night at the Madison Avenue Theatre.

ROCHESTER, Sept. 14.—The Carleton Opera company appeared in Nanon last night to a large and enthusiastic audience. The company is a good one, and the engagement promises well financially. Storm-Beaten is drawing great houses at the Academy. Josie Batchelder has caught on. She is a charming actress and infuses a great deal of life into the character of Kate Christianson. At the People's Theatre the Weston Brothers are doing well with their skit, Our Minstrel Boys.

LOUISVILLE, Sept. 14.—A sign displayed in the lobby at Macauley's announced that on account of elaborate preparations necessary there would be no Monday evening performance of The Rat Catcher. The sale of seats is very good. Eugene Jepson, on a return visit with The Tide of Fortune, had a fair opening only.

CINCINNATI, Sept. 14.—Please note that The Ivy Leaf played to the largest house Havlin's ever held on Sunday. Play is making a big hit. D. H. WILSON.

WILMINGTON, Del., Sept. 14.—An immense audience greeted Bristol's equine wonders at the Grand Opera last night.

JOHN C. PATRICK.

CINCINNATI, Sept. 14.—W. H. Power's Ivy Leaf company opened to a packed house Sunday, 700 people standing. Play is making a great hit. JOHN H. HAVLIN.

NEW LONDON, Ct., Sept. 14.—Opera House had the S. R. O. sign out last night, the attraction being Ullie Akerstrom in Annette, the Dancing Girl. FRANK CHARVAT.

SPRINGFIELD, Mass., Sept. 15.—Harry C. Clark opened in Chestnuts Monday night and turned people away at 7:45.

W. E. WHITE.

Professional Doings.

—Mrs. E. M. Post has been specially engaged by Lawrence Barrett to play the Duchess of York in Richard III. at the Star Theatre on Saturday night.

—Helen Desmond has been initiated into the Knights of Labor, and has returned from her sojourn in the mountains to rehearse her company in Guarded by the League.

—Gustavus Levick has been engaged by Harry Miner to replace Leslie Gossin in Zitka. He left for Chicago on Friday last, and assumes his old character of Pierre.

—The Casino is the scene of busy preparation for the advent of the Violet Cameron Opera company. The scenery of The Commodore is being painted by Hoyt.

—Allen's Opera House at Tamaqua, Pa., is new, convenient and complete in appointments. Managers booking in Eastern Pennsylvania will do well to note this fact.

—Shakespeare Hall at Syracuse, N. Y., is to let. It seats 1,500, and is supplied with scenery, folding chairs and steam heat. It is in a good location. S. Bastable is the proprietor.

—Lizzie Evans is one of the early birds in the South. She will be the opening attraction in Nashville, Birmingham, New Orleans, Vicksburg, Memphis and a swarm of the Texan cities.

—The Chinese Ambassador and suite occupied boxes at the Casino on Monday night. Lieutenant Henn, commander of the yacht *Galatea*, has been invited to attend a performance.

—J. W. Collier warns managers not to produce Storm-Beaten in their theatres unless the parties can produce contracts signed by him. He will hold managers personally responsible for infringements. Rights for the United States and Canada are vested in Douglas White and Lee Townsend. T. H. Glenny announces the play as being in his repertoire, and it was billed for production in Bridgeport, Ct., this week. This same company also has a version of Lost in London. Newton Beers claims this play as exclusively his own, and he says he will fight his rights in the courts.

—Lisetta Ellani writes THE MIRROR showing up J. Clarence Duffy, a recent member of the Newell Opera company. Mr. Duffy recently published a card in THE MIRROR denying certain charges. One of these charges Miss Ellani sustains, saying that he borrowed money from her and other members of the company and never paid it back.

—Milton Hoag, an enterprising citizen of Seneca Falls, N. Y., is building a fine new Opera House at that place, and he wants a good attraction for the opening. The house seats 1,200, has twenty-one sets of new scenery, a stage 35 by 58 and is supplied with steam heat and electric light. Manager Hoag would like to secure an opening attraction for about the middle of October.

—Kathleen Rowland will support Bertha Welby in The Martyr Mother, assuming the role of an adventuress. Mrs. Ettie Henderson, the adapter of the play, is superintending rehearsals daily. Mrs Henderson has had much to do in selecting Miss Welby's support, and has gotten together a strong company. If The Martyr Mother proves a success at the Third Avenue Theatre week of Sept. 27, it will be put on for a run at a leading theatre early in the Winter.

—George Hoey's new three-act musical comedy, Keep It Dark, made such a hit at Ford's Opera House, Baltimore, last week, that it was re-engaged for this week. Despite the extreme heat the house was crowded to the doors at every performance. The fun of Keep It Dark is supplied by W. T. Bryant and Lizzie Richmond. As mirth-provokers they are an inimitable pair. The receipts of the first week were $6 658 50 These figures are verified by G. T. Ford, the treasurer. A strong company of specialists keeps the comedy always at boiling-point. J. S. Alexander, an experienced manager, keeps an eye on the bright prospects of Keep It Dark.

—Marie Prescott's company is nearly complete R. D. McLean, Willard Brigham, Charles Theodore, John Major, Agnes Maynard, Marguerite Saxton, Pauline McLinden and Robin Merry have been engaged, and Miss Prescott has secured Dixon Jones, professor of English Literature and Elocution, from Harvard University, Cambridge, who will play a variety of characters in her repertory. The company will be a strong one, although very little parade has been made about it. The Prescott season was to open in Toronto, Canada, Oct. 2d, but three nights will be played in Kingston, Little Falls and Oswego, N. Y., on the road to Toronto, commencing Oct. 21.

—Robert L. Downing was called on for a speech during a performance of The Gladiator in Boston last week. The young actor was modest in what he said, which is here presented in substance: "I thank you for the ovation I have received at your hands on and since my opening night. Naturally I felt anxious when I knew I was to be compared to Forrest and McCullough . . . In studying the part of Spartacus I had no model to go by, never having seen Mr Forrest, and Mr. McCullough only once . . . What I am endeavoring to do is to portray the character as near as I can from history. I hope you all will be as happy at some time in your life as I am now."

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Population of city and vicinity 25,000. Extensive alterations, new scenery, new decorations, well-appointed dressing-rooms. Entirely refitted and remodelled for coming season.
WANTED—Companies for three-night and week stands at popular low prices. Have open last week in October and two last weeks in November, December and January. A good company wanted for first week in September to open season.
Address all communications to B. J. HAGENBUCH, Proprietor.

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Thoroughly renovated and finished in fine style. Seats 1,000; stage 26x44. New management.
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New scenery, heat and light perfect. Seating capacity, 900. Popular prices. Rent or share. For dates, etc., address DYE DE R. CLEMONS, Manager.

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This house is on the ground floor and first-class in every respect. Oshkosh second city in Wisconsin. Two good attractions wanted for Northern State Fair, week September 13-18. Managers desiring dates for next season will address undersigned. All contracts must be signed by H. B. JACKSON, Manager.

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WANTED—ONE ATTRACTION PER WEEK ONLY, FOR SEASON 1886-87.
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Webb, City, Mo.	4,000	500	James Gannon
Columbus, Kas.	3,500	800	G. E. Hadlock
Parsons, Kas.	11,000	800	Lot L. Baird
Ft Scott, Kas.	12,000	900	W. P. Patterson
Pittsburg, Kas	6,000	1,000	C. & J. Hunter
Lamar, Mo.	3,500	800	Brown & Avery
Nevada, Mo.	6,000	1,000	Harry C. Moore
Rich Hill, Mo.	6,000	500	J. Goldenberg
Butler, Mo.	5,000	800	Don Keaney
Paola, Kas.	4,000	600	L. D. White
Ottawa, Kas.	8,000	900	Samuel Smith
Garnett, Kas.	3,000	1,000	S. Kaufman

W. P. PATTERSON, President, Fort Scott, Kas.
H. H. HAVEN, Secretary, Joplin, Mo.
General information in regard to the circuit, railroad connections, etc., will be cheerfully furnished by the Secretary.

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OCTOBER—Week of 4th, one night, Oil City; week of 11th, three nights; week of 18th, five nights.
NOVEMBER—Week of 1st, one night (Monday or Tuesday); week of 8th, three nights; week of 15th, Monday night, Titusville; week of 22d, one night Newcastle; week of 29th, two nights.
DECEMBER—Week of 6th, two nights; week of 13th, two nights; week of 27th, three nights.
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Artistically presented by the
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Third week, Monday, Sept. 13.
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Monday to Thursday nights and Saturday matinee, A revival of W. G. Wills's domestic drama,
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Friday night, double bill, Tragedy and Comedy,
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Season of 1886-87.

Ninth Tour of the McDowell Comedy Company.
Playing the principal cities of Canada, the West Indies and South America. One year's engagement in a high class repertoire.
WANTED—Attractive young people, anxious to rise and willing to work. Must be able to sing. Apply in person. E. A. McDOWELL, 154 W. 23th Street.

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Instruction in the Art of getting the Whole Meaning out of Language in its Utterance, and in such other things as every would-be actor should know before attempting to act.
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"MRS. D. P. BOWERS."
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Mr. James A. Campbell in the Philadelphia Call:
Mr Longworth succeeds admirably in bringing out the light and pleasing humor in his role.

Dr. A. C. Lambdin, in McClure's Times, says:
Mr. Longworth shared most of the honors not given to the star.

Mr. W. B. Mervil, in the Philadelphia Press, says:
The honors of the evening fell most surely on D. G. Longworth as the hero, Chris Cross. The wit of the part fell from his lips easily, aptly and most tellingly, and its occasional flippancies were disguised by the manner in which he made the various points.

Mr. Jacks, in the Washington Critic, says:
Mr. Longworth, as Chris, made an excellent impression, his fun being out of the usual order, and he kept the spectators in a ripple of laughter throughout the entire play.

Mr. Latchford, in the Washington Republican, says:
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KEEP IT DARK

is the following statement of box-office, Ford's Grand Opera House, week Sept. 6, 1886:
KEEP IT DARK COMBINATION:—Total Receipts - - - - $6,656.50
Total Number of Paid Tickets - - 12,468
G. T FORD, Treasurer.

The Daily News, Baltimore, Sept. 7, 1886.

FORD'S GRAND OPERA HOUSE.—Keep It Dark, a three-act musical comedy by George Hoey, was presented last night at Ford's Grand Opera House to a large audience. Mr. W. T. Bryant and Miss Lizzie Richmond were the bright particular stars of the cast. Both have been seen before in this city on numerous occasions, and are exceedingly clever artists. Mr. Bryant impersonated the character of Jasper Vaseline, inventor of the Electric Liver Pad. His make-up and acting were indescribably effective and funny to the verge of grotesqueness. At the end of the second act Mr. Bryant danced a species of grotesque Highland fling, the like of which has never been seen before, and perhaps never will again until the amusing actor makes another appearance in this city. The applause was tremendous and prolonged, but Mr. Bryant contented himself with several simple bows before the curtain. Miss Richmond did some clever character acting, and sang several operatic songs with telling effect. The other roles were well sustained, especially that of Presto Neverchange by James Bevins; Oleo Mashering by T. G. Seabrook, and Minnie Mayflower by Elvia Crox.

Newark Daily Advertiser, Friday, Sept. 3, 1886.

THE GRAND OPERA HOUSE.

Mr. George Hoey has the reputation of constructing some very clever comedies, and his latest work, entitled Keep It Dark, can well be classed among his best. It was presented at the Grand Opera House last evening before a goodly audience, which almost went into hysterics over some of the extremely ludicrous situations. The plot consists of a missing heiress and a peculiarly devised fortune.

Miss Lizzie Richmond, as Clementine Delancey the Actress, was excellent and possesses a fine stage appearance and picturesque form. Miss Ada Boswell, as Maggie Ellen, sustained her part as the Irish servant admirably and her dancing was encored.

Mr. W. T. Bryant as Jasper Vaseline made the hit of evening, and he did the character very admirably, and at the end of the second act he was called before the curtain.

Week Sept. 27, Arch Street Theatre, Philadelphia. Managers of first-class houses having open time address
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PARIS, Sept. 8, 1886.

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